FEBRUARY 22, 1958

World's Largest Sale

EVERY FRIDAY 6d.

Island) Jazz Festival this July.

than 13 different countries.

Radio and TV

Organisers of this orchestra are Mar-

shall Brown, Director of the Farmingdale High School Band—one of the major sensa-tions of last year's Festival—and George T. Wein, Vice-President and Musical Director of the Newport Jazz Festival.

'Monumental'

Youth is OK: Lotis

See Page 7

'Oscar' for Frankie!



V O wonder Frankle
Vaughan is smiling! On
tuesday he learned he had
neen voted "Show Bushness
'ersonality of 1957" by the
ariety Club of Great Britain.
This is a good send-off for
Frankle's visit to America on
Monday. See also page 4.

ANKA, CRICKETS **NEW DATES**

NEW dates have been set for the British tours of Paul Anka and the Crickets. Extra shows by Anka are at Slough (March 8). Rochester (13th) and Dudley (14ta). The Croydon concert has been re-set for March 22 instead of 23. The Crickets will now play at the Ritz, Wanan, on March 18 in-stead of at Blackburn. Anka files into Britain from New York next Thursday morn-ing and opens his 23-day tour at the Music Hall, Aberdeen, on the following Saturday.

WAS O-KAYE FOR MAX IT

AT least one British jazzman will

Tops with Sweden



Sweden went overboard for the Chris Barber Band during its six-concert tour. This exclusive MM picture shows Chris in action at Stock-holm's Consert Hall.

Star Lift

THE Spring is bringing many American visitors to Britain.

A MONG those due are:

JERRY LEE LEWIS

See this page.

JUNE CHRISTY See page 5.

BILLIE HOLIDAY See page 20.

JOHNNY OTIS

See centre pages,

THE CRICKETS

See this page.

MARIO LANZA

See page 5.

KEEP in touch with them—each week—in the "Melody Maker."

Last Friday they flew from New York to Lisbon as the first step towards realising what they themselves describe as "this monumental project." From Lisbon they fly for successive stops in Madrid, Geneva, Milan, Vienna, Prague, Berlin, Warsaw, Copenhagen, Stockholm, Amsterdam, Brussels, Paris and, finally, London They reach London on Monday, March 17. On the following afternoon, they will attend V Page 17, Col. 3

"G REAT Balls Of Fire" will burst over Britain on Saturday, May 24—the day Jerry Lee Lewis opens his
five-week nationwide tour.
Agent Leslie Grade confirmed on Wednesday that he was now setting up the Lewis
itinerary, which will include TV dates.

Latest disc

Meanwhile, Jerry Lee's latest disc—his
third British release—is being issued today
(Friday) on the London label. It is titled
"You Win Again."

CLEO

BANDLEADER Johnny Dankworth clashed with Musicians' Union officials late on Wednesday night.

He threatened to walk out of a BBC latenight broadcast if the MU insisted that singer Cleo Laine should become a member.

Warning

The MU had warned Dankworth that members would not be allowed to play unless she became a member.

But minutes before the broadcast began Cleo agreed to join the Union, "I just did it to keep the peace," Cleo told an MM reporter.

Cleo is due to sing with the band on its début in "Sunday Night At The Palladium" this week-end.



"Hold it," says Max Bugraves to the Kaye Sisters as he poses for this MM picture after their "Sunday Night At The Palladium" last week-end, Max was making his first TV appearance of the year.



Louis is NOT finished

save your

This little gadget is one of the isolating transformers which are fitted to Truvoice amplifiers requiring isolation.

Isolating transformers prevent direct connection between the input jack and mains supply. If components are

in good condition and the amplifier is undamaged

protection makes the equipment virtually shockproof. This is one of the saleguards offered by

makers of musicians' P.A. for two decades

Selmer

14 gns 30 gns. 47 gns. 47 gns.

55 GNS

magazine article, singer Nat "King" Cole charges major advertising agencies and firms which spend millions on television time with a "public be damned" attitude on the question

of employing Negro stars.

Telling, "Why I Quit My Show," Cole, who lost his nationally televised programme in mid-December, says the agencies and companies are prejudiced and seek to make to dictate what is seen on TV the first Negro to get into major league baseball when he joined the Brooklyn Dodgers, Nat was a mand govern the tastes of the tastes of the people."

Cole calls himself "The Jackie Robinson of television" because, just as the first Negro to get into major league baseball when he joined the Brooklyn Dodgers, Nat was the first Negro to get into major league baseball when he joined the Brooklyn Dodgers, Nat was a second to get into major league baseball when he joined the Brooklyn Dodgers, Nat was a second to get into major league baseball when he joined the Brooklyn Dodgers, Nat was a second to get into major league baseball when he joined the Brooklyn Dodgers, Nat was the first Negro to get into major league baseball when he joined the Brooklyn Dodgers, Nat was the first Negro to get into major league baseball when he joined the Brooklyn Dodgers, Nat was the first Negro to get into major league baseball when he joined the Brooklyn Dodgers, Nat was the first Negro to get into major league baseball when he joined the Brooklyn Dodgers, Nat was the first Negro to get into major league baseball when he joined the Brooklyn Dodgers, Nat was the first Negro to get into major league baseball when he joined the Brooklyn Dodgers, Nat was the first Negro to get into major league baseball when he joined the Brooklyn Dodgers, Nat was the first Negro to get into major league baseball when he joined the Brooklyn Dodgers, Nat was the first Negro to get into major league baseball when he joined the Brooklyn Dodgers, Nat was the first Negro to get into major league baseball when he joined the Brooklyn Dodgers, Nat was the first Negro to get into major league baseball when he joined the Brooklyn Dodgers was the get into major league baseball when he joined the Brooklyn Dodgers was the get into major league baseball

'KING'

tells how he lost his TV show because of colour-conscious sponsors

camouflage their bias by dictate what is seen on TV the first Negro to have a lage their bias by dictate miles own.

Cole revealed that he

had to give up his show after 64 consecutive weeks even though it was highly rated and was going into from three to four million

SACRIFICES

This week's

To do the show, Nat says he turned down half a million dollars in dates, ploughed back part of his own salary into the production and made other personal sacrifices.
"Madison Avenue, centre of the advertising

mmmm

Selmer

OSCAR



LYTTELTON

From those who, since the Armstrong tour, have been chanting a l nauseam that the All Stars can't play New Orleans jazz, that Louis is incapable of pazz, that Louis is incapable of providing the necessary simple, direct lead and that Trummy dieesn't know how to play a cor-rect ensemble part, we may now look forward to a long period of silence

Long silence

direct lead and that Trummy doesn't know how to play a correct ensemble part, we may now look forward to a long period of silence.

The King Oliver Band recreations are less successful, though each has its moments. Yank Lawson is brought in to play the Oliver parts, and Louis moves down to second trumpet—a role which, understandably, he fulfils with less manifest on thusiasm than he did 35 years ago.

Far too busy

Far too busy

Lawson is far too busy and effusive in the lead rôle (what a pity they didn't use Muggsy, still a zealous Oliver man) and Louis contents himself with just a few pensive long notes, barely audible in the general melee.

In "Dippermouth" he emerges to take the three traditional Oliver choruses, vanishes again beneath Lawson's lead for the penultimate ensemble, and then bursts forth in a characteristic grandstand finish.

In "Canal Street" Lawson leads the first three ensemble choruses and then, quite unobtrusively, Louis takes over in the fourth chorus to give an objectlesson in New Orleans lead

Takes over



hear KEN play

on H.M.V. POP 426

pays off in the long run!

A P.C. for "folder SW3" will bring you all the gen.





Frank Sinatra

Betty Hutton They were not afraid. They helped Nat by appearing on his TV show

industry, and their big clients didn't want their products associated with Negroes," says Cole. "I proved it.
"I also proved that a Negro star can have a TV show that will have acceptance even in the South. The Madison Avenue boys and the companies scramble all over each other to sign Negro guest stars to help boost the ratings of white stars, but they won't put money on a Negro with his own show."

Cole gives grateful credit to NBC, which, he says, believed in him and stood by him—he has been tipped off, he says, that they have another show lined up for him. And he pays tribute to many stars, white and coloured, who appeared, free, as guest stars to attempt to help keep the show on.
"Madison Avenue said I couldn't be sold, that no national advertiser would take a chance on offending Southerners." he says. But he points out that several Southern advertisers later sponsored the show co-operatively, without any repercussions.

Cole says he hasn't given up and that NBC is not giving up.

"I am confident that several Negro stars will one day have their own programmes."

Leonard Feather



Johnny Dankworth—seen here with Nat—is another who has taken a firm stand on racial prejudice, turning down tours of America and South Africa in case he was committed to act against his principles.

I'm miserable on 'Off The Record' " I REFUSE to talk," said

Stanley Black, "unless you give me a cup of tea. I know you, Burman, and I want to be fortified." He went over to the piano and banged out Doh, Ray, Me, Fah, Soh, Lah, T, T, T. Tea

"I can understand the kids liking rock-'n'-roll. I welcomed the return of the beat myself, even if it is a heartily clonked off-beat. But what I object to is the music-starved melodic line and those atrocious lyrics. "I blame several people for this—among them you, Maurice. You are a little over-anxious to embrace any new phase of music and too eager to discard most things which have gone before.

music and too eager to discard most things which have gone before.

"I can't imagine a critic of serious music labelling Bach and Mozart corny simply because great works have since been written by Bartok and Stravinsky. More tea please."

"Stanley, I don't think you read my column. In any case, as you have just heard, I have not 'discarded' Ella and Louis."

"I know you, dear boy, and that was for my benefit. If you had been alone you would now be playing some Coast Jazz or Brubeck."

"Heavy-handed"

"What do you think of Brubeck?" I asked.
"He sounds like a heavy-handed leave."

"Popular music covers a wide field and an important programme like 'Off The Record' should mirror every aspect of it. But I feel that undue emphasis has been given to rock and skiffle artists in recent editions."

"Of course, Stanley, you could always refuse to do the programme."

"I can't, because next year the position may become worse and I'll look back with profound regret to the wonderful days of skiffle and an important programme like 'Off The Record' should mirror every aspect of it. But I feel that undue emphasis has been given to rock and skiffle artists in recent editions."

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"What do you think of Brubeck?" I asked.

"He sounds like a heavy-handed piano tuner, with more than an average technique, who should be in perpetual work because he is constantly knocking the piano out of tune.

"He hasn't got the genuine reeling for jazz like Oscar Peterson. On the other hand, I think Paul Desmond is a very great lazz player with a constant flow of new ideas."

"Why do you like Peterson?"

"For the same reason I used like Teddy Wilson."

"You don't like Wilson now?"

"Of course I do, but Oscar has

Wide field

went over to the piano and banged out Doh. Ray, Me, Fah, Soh, Lah, T, T, T. Tea was served.

I put on the new Ella and Louis record. "That's wonderful." he said, "but it's not today's music. We have a different standard.

"Tommy Steele, for instance, is a great little artist—visually—but vocally he leaves a lot to be desired.

Welcome

"I can understand the kids liking rock-n'-roll, I welcomed the return of the beat myself, even if it is a heartily clonked off-beat. But what I object to is the music-starved melodic line and those atrocious lyrics.

"I biame several people for this—among them you, Maurice, You are a little over-anxious to embrace any new phase of music and too eager to diseard.

Wide field

Taken un where Wilson has left off and, Burman, before you get in I have not discarded Wilson." Is an extended wilson." Is an event to the piano and played most beautifully in the went over to the piano and played most beautifully in the wilson manner, then into an impressive Oscar and finished in a match look, Why?"

"Secause there's a big-red week and mind your own busing round a certain date on my calendar when I have to community and sensitive conductor, arranger to solo planist,

"Because there's a big-red my own miss playing jazz, stanley?"

"Yes, When I hear a group such as Kenny Baker's, I'd give my shirt to play with it."

"Do you have any fun on played most beautifully in the willook at the went over to the piano and played most beautifully in the wilson manner, then into an impressive Oscar and finished in a united look, Why?"

"It may be. Nevertheless, a bloop in autieu on a manted look, Why?"

"It may be. Nevertheless, a "Brit that question in rather of community and sensitive conductor, arranger and solo planist,

"Stanley, you seem to wear a "launted look, Why?"

"It may be. Nevertheless, a boto planist,

"Stanley, you seem to wear a "launted look, Why?"

"It may be. Nevertheless, a boto planist,

"Samely, you seem to wear a "said proud acertain date on my calendar when I have to community and

MAURICE

BURMAN talks to STANLEY BLACK

JOHNNIE HAWKESWORTH

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4 watts output.
3 hours playing time.

Plays all pre-recorded tapes. Incorporates latest Collaro Mark IV transcriptor, Fitted





HUMPHREY

which Louis still has over ever, aspect of his art. Here he tackles numbers which earned him world acclaim as a trumpet virtuoso—and con-

Much better

Two brief footnotes: Despite the frequent cracks about the current rhythm section, it encourages Louis to play—and sing—a thousand times better than do the Peterson Trio on the Ella and Louis discs.

And despite the frequent cracks about the present band, it has no difficulty in carving the tracks by the old All Stars. Hines and Catlett notwithstanding.







MACKINTOSH

"RAUNCHY"

You may enjoy a transient success with skiffle, but musicians can ake comfort in the fact that ability

Ken makes the Top Twenty on an INSTRUMENTAL record. Talking about "TWENTY" he's been playing Selmer for 20 years. How about you?

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Rosie goes to Paris











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GRACIE BACK

NEW YORK, Wednesday—Charlie "Fabulous" Gracie is due back in Britain next month. London agent Harold Davison is already negotiating a tour that will last five or six weeks.

Twenty - two-year-old Gracie visited Britain last September for a season at the London Hip-podrome and a nation - w i d e tour.

MEET THE STARS

with

REN GREVATT

FRANKIE VAUGHAN

Ready for TV

FRANKIE VAUGHAN arrives in the States on Tuesday to plug his new Epic discing of "We're Not Alone" and "Can't Get Along Without You."

The singer will get the benefit of the best possible American TV exposure. He is now set for an appearance on "The Big Record" on CBS-TV on March 5.

March 5.

Then on March 11 he journeys to Philadelphia for a shot on the Dick Clark American Bandstand show, the hottest record talent exposure now available.

March 30 will find Vaughan appearing on the Ed Sullivan show.

TONY SCOTT ...

Oh, Captain

L ATEST hit show to bow on Broadway is the Jose Ferrer musical adaptation of Alec Guiness's great pic hit, "Captain's Paradise."

The show is called "Oh, Cap-tain," and despite what some have called a mediocre score, the music is getting almost top-heavy disc exposure.

Seven albums are already in the works featuring such names as Coleman Hawkins, Tony Scott, Zoot Sims, Oscar Pettiford, Milt Hinton, Jackie Paris, Osie Johnson, Marilyn Moore and Dick Hyman.

GUY MITCHELL

THE score is also getting a heavy exposure on single discs by Guy Mitchell, Johnny Mathis, Rosemary Clooney, Vic Damone, Tony Bennett, Jo Stafford, Jill Corey, Don Cherry and the Norman Luboff Choir.

BENNY GOODMAN

Por Brussels

BENNY GOODMAN has been booked to appear in a series of concerts at the Brussels World's Fair, with his band, from May 25 to 31.

Drive by MGM to boost jazz LPs

By LEONARD FEATHER

NEW YORK, Wednesday.—
In a move designed to place
MGM Records firmly in the
jazz LP field, this writer has
been assigned to organise an
extended jazz programme for
the label. My job will be to
produce a minimum of 24 jazz
albums during the next year,
under the guidance of Arnold
Maxin.
Release plans call for immedia

Pictured arriving at Orly Alrport on Sunday are singer Rosemary Chooney and her actor-husband Jose Ferrer. They are in Paris for a short holiday. See Ren Grevatt's report on the new Ferrer musical.

Melody Ranch

CRANADA television, on Mon-a day, presented the first of a new series, Melody Ranch." It tentured Bill Connor, Libby More Bill Connor, Libby More Bill Connor, Squadronaires singer Jackie Lee, The Maple Leaf Four and Danny Levan and his Ranch Hands. Guests on the show were the Tanner Sisters.

Maxin.

Release plans call for immediate scheduling of an "Oh, Captain" set as well as for listing, during the next three months, of an anthology titled "48 Stars Of American Jazz," an expansion to 12-inch of the "Cats vs. Chicks" set, and "The Swingin' Seasons," which will feature original music by Hyman and myself. Aiready scheduled is a jazz treatment of the "Gigi" score played by the Dick Hyman trio.

Off to Europe

A RVEIL SHAW, the cosmo-politan bassist, takes off for Europe again next June as a member of the Teddy Wilson trio with Swedish drummer Bert Dahlander for one day at the

Brussels Pair and three days at the Belgian resort, Knocke.

New Johnson group

J. JOHNSON'S new group,
featuring Nat Adderley on
trumpet, Albert Heath, drums;
Tommy Flanagan, piano; and
wilber Little, bass, is at Birdland
Plans are under way for a
European tour this summer.

Brother John TV

BROTHER John Sellers is set for two TV shows in Canada and a club date in Quebec City.

Toots Thielemans has signed with Decca in addition to recording with the George Shearing Quintet.

Club closes

THE famous Club DeLisa, popular might spot on Chicago's South Side, is scheduled to padlock its doors this week, ending an era of fabulous nights in the most popular cafe since the closing of the Grand Terrace. Some of the stars who appeared at DeLisa through the years are Joe Williams. Red Saunders' band, Olivette Miller, Fietcher Henderson's orchestra, and the late Albert Ammons.

Sal Mineo as Krupa

BURT KORALL

Tewnage film idol Sal Mineo will definitely do the movie life of Gene Krupa. Phil Waxman is set to produce the epic and he is currently negotiating for Lewis Meltzer to do the screenplay.

Mulligan pignist

GERRY MULLIGAN has added pignist Mose Allison to his group. George Shearing has a new album out titled "Night Mist"—a choir has been added to the Shearing sound.

First LP

First LP

JERI SOUTHERN will record
her first LP for Roulette
under the musical direction of
Lennie Hayton... Billie Holiday
is stated to make an album for
Columbia next week. The
second Timex All-Star Jazz Show
will take place on CBS-TV on
will take place on CBS-TV on
April 36. Already set are Louis
Armstrong. Jack Teagarden.
Lione: Hampton, Anita O'Day
and the Dukes of Dixieland.

Farewell

PIANIST Ronnell Bright has replaced Jimmy Jones as Sarah Vaughan's accompanist-conductor. Sarah presented him with an expensive watch when he left her employ.

Introduction

DIXIE trumpeter Max Kaminsky and his group introduced jazz for the first time at
the 32-year-old Gothle Room at
Hotel Duane in Manhattan.

BACK FROM **NEW YORK**

Singer Tonia Bern landed at London Airport on Saturday after her two-week trip to the Stotes. She starred in New York cabaret and on tele-vision.

The Broadway 'CLUB' Kit



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Famous for their Great Discs "THAT'LL BE THE DAY" & "OH, BOY!" etc. AND BIG SHOW

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ON THE STAGE (FOR O
ELEPHANT & CASTLE, TROCADERO
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WORCESTER, GAUMONT
IPSWICH, GAUMONT
DONCASTER, GAUMONT
SALISBURY, GAUMONT
CARDIFF, CAPTIOL
HAMMERSMITH, GAUMONT

BAY ORLY)
Saturday, March 1st
Sunday, March 2nd
Monday, March 3rd
Friday, March 3rd
Friday, March 1st
Sunday, March 1st
Sunday, March 1st
Sunday, March 1st
Saturday, March 1st
Saturday, March 1st
Saturday, March 22nd
Monday, March 24t
Monday, March 24th
Saturday, March 25th

'COOLJUNE' DATE WITH TED HEA

IVY BENSON has signed 18-year-old vocalist June Leslie, who works in a record shop in St. Helens, Lancs, and sings with Reg Wilson's Band at the Casino Ballroom, Warrington's Casino Baliroom, Warrington.

June formerly sang with
Johnny Prior's band at the
Casino Ballroom, Leigh.

MANAGERESS



GLAMOROUS Freda Mundy is in Show Business. NOT as an aspiring vocalist. NOT as a budding starlet. Instead, she just becomes a per-sonal manager.

sonal manager.
She has resigned the stage where
she was one half of Mundy and
Earle—the record miming act—
to Join the Lyn Dutton Agency
as personal manager for a new
rock-'n'-roller Phil Fernando.

JUNE CHRISTY, America's queen of "cool" sing-ing, will make a flying visit to Britain on Easter Sunday to star at a concert with Ted

IVY BENSON HAS

A NEW SINGER

IVY BENSON has signed 18-year-old wocalist June Lesile,

No series

Originally, London agent
Harold Davison had hoped to
present June with Ted's band in
a series of concerts over the
Easter holidays.

June's European itinerary,
however, did not permit her to
appear in Britain for more than
the one concert.

Irish trip

"I thought it better to bring her over for one show rather than not at all." Davison told me. "After all, this will be her first

OF 6-5 SPECIAL

R USSELL QUAYE'S City Ramblers have been added to the all-star bill appearing in the first anniversary show of BBC-TV's "Six-Pive Special" tomorrow (Saturday).

Stars already booked include Kenny Baker's Dozen, Don Lang, Carl Barriteau, Dennis Lotis, Rosemary Squires, the Dallas Boys the Mudlarks, Marty Wilde, Laurie London and Jackie Dennis.

An excerpt from "The Tommy Steele Story" film will also be

He will then follow with this rearranged tour: Bristo! (4th). Manchester (6th). Newcastle (6th). Brighton (12th). Bradford (16th and 18th). Birmingham (21st). Croydon (23rd). Edinburgh (23th), Dundee (27th). Leicester (31st) and the Royal Albert Hall and Manchester late in April.

OTIS BAND SHOW AT EASTER

Dates are now being set up for the four-week British tour of the Johnny Otts Hollywood rock-n'-roll show. The tour will start on April 6.

As previously reported, the show will star American Negro singer Marie Adams, of "Ma, He's Making Eyes At Me" disc fame, together with a seven-piece band, singers and dancers.

Chris Barber back at Festival Hall

The Chris Barber Band continues its series of concerts at the Royal Pestival Hail Recital Room on Tuesday. On March 2. Chris pays his first visit to Croydon since August for a concert at the Civic Hail:

DAVID HUGHES has his first London Variety date for nearly a year when he starts a week at the Fins-bury Park Empire on March

17.

He follows this with a week at the Chiswick Empire. With him on these dates will be the King Brothers.

Debut The Chas McDevitt Skiffle Group makes its début in ATV's "Jack Jackson Show" on March 8. On Monday the group airs in "Midday Music Hall."

"Midday Music Hall"

New faces Gerry Grant, with the Felix King Band at the Colony Restaurant, W., makes his TV debut on March 6 in "New Airs And Faces" on Welsh TV. His latest recording — "All The Way" and "The Story Of My Life"—was released last week.

Hungry Laurie London and BBC-TV's "Sing For Your Supper" on March 7.

Visitor Manchester Singer Faul Beattle appears in ATV's "Jack Jackson Show" tomorrow (Saturday).

Coffee Traditional leader opened a coffee-bar in Thomas Street, Woolwich.

Titled Accordionist Camilleri Parlophone next week. Two of the titles will be Camilleri originals—"Accordion Bines" and "Bituts." The EP will be completed by two standards.

Session The Brian Taylor attacks weekly sessions at Croydon's Park Lane Jazz Club. It will share the stand with 16-year-old blues singer Josephine Stahl and the Dave Jones Trio.

Guests Alma Cogan and guest on Cyril Stapleton's Show Band Parade" on

Joining Ex - Teddy Foster mond next week joins the Frank Abbott Orche-ira at Darlington's Majestic Ball-room.

Favourite Singer Maxine Daniels recorded the Glenn Miller instrumental favourite "Moonlight Serenade" for Oriole last week.

Residents The Alan Clarke Band takes up residency at the Cresta Ballroom. Luton, tomorrow (Saturday). It replaces the Don Smith Orchestra which opens at Newcastle's Oxford Galleries in May.

Police guard Marion



was mobbed and had to run for shelter in the adjacent

when the crowd had quietened down she signed autographs for an hour.

The picture (above) was taken in the shop and shows Marion hugging five-year-old Jane Bar-rington after Jane had presented her with a Valentine bouquet.

SISTER ROSETTA IS ALL READY FOR BRITAIN

A MERICAN gospel singer Sister Rosetta Tharpe starts her second British tour on March 29 with two concerts at the Royal Festival Hall.

Festival Hall,
She then plays Slough (30th),
Manchester (April 5), Liverpool
(6th), Birmingham (8th), Newcastle (9th), Harrogate (10th),
Shemeld (11th) and Bradford
and Leeds (afternoon and evening of the 13th).

Bosety 2011.

Rosetta will be accompanied on the tour by the Mick Muliigan Band. For the concerts at Shef-field, Bradford and Leeds. Chris Barber's Band will be added to the bill. She stars in Granada-TV's

the bill.

She stars in Granada-TV's
"Chelsea At Nine" on March 4
and may later appear in
Granada's "Here's Humph "show.

100-not out!

The London Paliadium panto-mine "Robinson Crusoe" reached its 160th performance yesterday (Thursday). The show—starring David Whitfield, Arthur A-key and Tommy Cooper —has been extended to April 5.

50 NEW BOND ST... LONDON, W.1

CHAPPELL'S BAND MUSIC

TELEPHONE :

STERLING

THE STORY

ACUFF-ROSE

WAKE UP LITTLE SUSIE

BERLIN

From the Warner Bros. Film Production "Sayonara"

SAYONARA

BERT WEEDON'S
Guitar Guide to Modern Guitar Playing
"PLAY IN A DAY"
Price 4/6

The Great Musical Score From the Columbia Motion Picture

PAL JOEY By RICHARD RODGERS and LORENZ HART General Release Starts March 3rd * BEWITCHED THERE'S BEWITCHED

* BEWITCHED
THERE'S A SMALL HOTEL
THE LADY IS A TRAMP
MY FUNNY VALENTINE
* I DIDN'T KNOW WHAT
TIME IT WAS
I COULD WRITE A BOOK
All available in the "ENCORE SERIES"

* NEW ORCHESTRATIONS FOR THE "ENCORE SERIES" Price 4/- per set

MORRIS

MY DARLING,
MY DARLING ONCE IN LOVE WITH AMY

CHAPPELL

MAGIC · MOMENTS

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SHELDON

PARTY TIME BE MY GIRL

LARRY ADLER ALBUM

His Harmonica Arrangements and How to Play Them. Price 4/-

********** 公

on new discs

MICHAEL HOLLIDAY is in casual mood on the "All Time Favourites" EP featuring "Just A Wearyin' For You," "We'll Gather Lilacs," "If I Can Help Somebody" and "The Lonesome Road" (Col. SEG7761).

It's refreshing to listen to a natural voice in these days of contrived, tortured performers.

Bill Haley

WAS a time when a topsellers' chart without the name of Haley was beyond the imagination. Bill and the Comets aim up the comeback road with "Mary Mary Lou" on Brunswick O 5735.

It's the mixture as head

It's the mixture as be-

fore.

Bill backs it with a ballad, "It's A Sin."

Mario Lanza

THE singer with muscles in his voice hits top form with two pops on RCA 1045. My bet is that the lush treatment of "Seven Hills Of Rome" will prove the A side with his fans.

will prove the Line A.
his fans.
The voice soars through
"Come Dance With Me"
aided by dramatic scoring
for the large accompanying
orchestra.

David Hill

MR. HILL has a pleasant voice somewhere between Boone and Presley. Despite the hackneyed rock accompaniment he makee a pleasant meal of "Keep Me in That's Love."

Doris Day

THE "Day In Hollywood" LP (Philips BBL7175)

21 HIT TUNES!

* FATS DOMINO

JERRY LEE LEWIS

Wait and See

Mike Holliday

a compilation of songs from George Evans

Titles include: "Tea For Two,"
Lullaby Of Broadway," "Makin"
Whoopee!" "Just One Of Those
Things " and "Love Me Or Leave
Me."

WATCH THIS!

JEREMY LUBBOCK is creat-ing quite a stir in London's jazz circles as a planist. He is also a highly promising pop singer.

singer.

On his first Parlophone release
(45-R 4399) he shows he has
listened hard to Sinatra,
although his voice has its own
personal quality. Titles are
"The Man Who Invented Love"
and "Catch A Falling Star,"

have been eclipsed by some latter-day Day — notably the "Day By Day" LP (MM 21/9/57).

☆★☆★☆★☆★☆★☆★

17 GREAT RECORDING STARS!

THE George Evans Orchestra has been resident at the Oxford Galleries, Newcastle, for the past seven years, and George's position in this Provincial "plum" job has enabled him to gauge ballroom dancers' requirements to a nicety.

Devotees of the ballroom idiom will, therefore, welcome the Evans LP, "Great For Dancing" (Decca LK4233) which features a choice selection of standards played non-stop in impeccable style.

Eve Boswell

LAVISHED praise on Eve
Boswell's "Sugar And Spice"
LP (MM 27/10/86).
Now, is as encore, Eve offers
a selection of Sogs of her own
particular choid." They're the
kind that really reflect the the
e'me' as my intimate friends
know me," she says in her own
notes to the sleeve (Parlophone
PMC1038).
Again. Eve is tastefully
whose arrangements provide
a perfect foll for her voice.
Highly recommended.

Matt Monro

T FORMER Show Band singer Matt Monro should put you in the mood for romance with "I'll Never Have A Sweetheart" on ZZ

Anka goes 公 by bus × 公

×

×

A CHARTERED motor Coach will take disc star Paul Anka and his stage show on their nation-wide tour which begins in Scotland on March 1.

Besides the Canadian-born "Diana" star there will be Lorrae Desmond, The Kentones Roy Stevens, Reg Thompson and a 13-plece band led by Vic Hammett. 公 監

Danny turns conductor on March 10. He will Kaye conduct the New York Philharmonic Orchestra to raise money for the orchestra's pension fund. In June he leaves New York to conduct a symphony orchestra on a tour of Israel. × T ×

★ Eddie has had his recording of the Calvert (Col. DB 3956) ★ retitled "The Pansy." ★

Frank has had another film added to his Sinatra 1958 schedule. Titled "Devil May Care" it will be made by MGM. T

Lits will star in ABC-TV's "Top Num-Bozz day, Others on the bill include Dickhe Bennett, Elizabeth Larner, Rory Blackwell, Maureen Kershaw, Group One and Ray Warwick. 23 × 公

Michael will be heard

inging the

Holliday in the Rank
comedy. "Rooney." due
for release on March 2:

The number can also
be heard on a Columbia release scheduled
for February 28.

23

Frankie is to star in *

Vaughan show at Hippodrome.

Fontana H115. The velvet vocal chords of Mr. Monro are backed by Hawaiian guitar, female voices and the orchestra of Johnny Gregory. The reverse is "The Golden Age."

Alyn Ainsworth

L-r. Michael Holliday, Dor's Day and Eve Boswell

A LYN AINSWORTH'S BBC

Northern Dance Orchestra
is more than a match for many
bands operating from the South.

Now, by way of somewhat beelated recognition. Alyn and his
Orchestra have a 12 in. LP to
themselves. "Moonlight Becomes
You" (Parlo. PMC1049).

The songs are well chosen and
tastefully played. They include
such favourites as "Thanks For
The Memory." East Of The
Sun, "You Must Have Been A
Beautiful Baby." A Nightingale
Sang In Berkeley Square." "If I
Had You," "Little White Lies,"
the title song, etc.

TOMORROW'S HITS

WATCH out for these discs. They are my pick to be best-sellers:—

SUGARTIME, McGuire Sis-ters (Coral Q72305).

A corny but cute song styling that has also been covered by Alma Cogan and Jim Dale.

TO BE LOVED, Jackle Wilson (Goral Q72306). The "Reet Petite" boy comes through with another winner Issued on February 28,

LOVE BUG CRAWL, Jimmy Edwards (Mercury 7MT193). A groovy number with Country and Western overtones. Idea! for livers. (Note: This Jimmy is no relation to the British comedian!)

Gogi Grant

I APPLAUDED Gogi Grant's

LP (MM 1/2/58); I admired her
singing in "The Big Beat" film.
Unfortunately, she fails to
follow through with "All Of Me"
(London HLB8550). This attempt
to render the olde in contemporary beat fashion sadly
misires.

"The Golden Ladder." s

"The Golden Ladder." a pseudo-spiritual, is better suited to Johnnie Ray. No go, Gogli

Bing Crosby

THERE'S some very early Bing on "Bing" (Phillips EP on "Bing"), though the sleeve omits to mention the fact.

However, those familiar with the Groaner's work will recognise the titles, which comprise "My Honey's Lovin' Arms," "Please," "Some Of These Days" and "Shine."
"Please," still one of Bing's best-ever performances, is the classic version featuring the tasteful guitar work of the late Eddie Lang.

Steve Lawrence

STEVE sings with a beat on "I Don't Know," a styling that should register with the live element (Vogue-Coral Q72304).
"Geisha Girl" is a Japan-styled song with hill-billy overtones. In this case, East and West do not meet.

Father Duval

FATHER DUVAL, who recently sang on "Six-Five Special," has been called the Rock-n'-Roll Friest.

I sang on "Six-Five Special," has been called the Rock-n-Roll Priest.

From four titles issued by Oriole it is difficult to see why. He sings ballads with a religious tinge but there is no trace of rock. His voice has a Gallic charm and it all sounds very, very French.

The tunes, all composed by the singer himself, are "London Airport" and "My Lord And Friend" on Oriole CB 1423 and "By The Hand" backed with "Tap Your Sabots Bernadette" on CB 1422.

Sarah Vaughan

THE scheduled April tour of Britain by Sarah Vaughan gives topicality to her latest recease on Mercury MT 198. This is Sarah at her most commercial, but listen to the technique of her version of the oldle "Bewitched."

The flip side is "My Darling, My Darling."

Most agreeable.

Tony Bennett

BENNETT is a high! rhythmical singer, an projects his songs with emotion and conviction.

There are some listenable per-formances on the LP "Tony Ben-nett Showcase" (Philips BBL7138). Best of all I liked "Boulevard Of Broken Dreams." a groovy re-styling of a song from the early 'thirties.

WEEK'S WORST

MY nomination for the most loathsome record of the week is Dog Bagby's "Dumpilin's" and "Sylvias Calling" on Fontana H 106. Wheever Sylvia is, she will have to do better than that to get an answer from me. Both tracks are tenor sax solos which have never been beaten for sheer monotony. The tone sound like a saw mill going full blest.

☆★☆★☆★☆★☆★☆★☆

TEMPO Jazz Label RECORDS

Everybody is talking about:-

JAZZ COURIERS featuring

TUBBY HAYES and RONNIE SCOTT HEAR them NOW!

TAP 15

The group can be currently seen on tour with the

DAVE BRUBECK QUARTET

NEW RELEASE:

SPEAK LOW

(Mood Music in the Modern Manner)

featuring

Tubby Hayes, Dizzy Reece, etc. TAP 17.

TEMPO RECORDS, 113 Fulham Road, S.W.3



***** STOP KNOCKING THE TEENAGERS!

SO they're at it again, they of the spreading waistlines and primly pursed lips. They're knock-ing the kids, trying to destroy their confidence right at a time of life when everybody needs it most.

I'm young enough, thank goodness, to remember what it feels like to be a teenager—to understand the uneasy swagger that passes for brash assurance. Sure young people cut loose sometimes. When I was 16, I went out and got rolling drunk. Seems foolish now, but then it was a gesture towards maturity. Incidentally, the hangover turned me off the procedure for life!

Young people like to cut a bit of a dash, too. I used to concentrate on being oh! such a snappy dresser. Strong feature of my wardrobe was a collection of lurid ties.

SCORN

Then, as now, it was smart to ape American styles. Some of the things that come out of America are, perhaps, a shade too exuberant—for sober tastes. But the vitality of America has peculiar appeal for the young. In my 'teens, I would have been flattered to death if anyone had taken me for an American.

It's easy enough to pour scorn on the fans who squeal, to ridi-cule the jeans and the sweaters.

Readers'

remember what it feels like

It takes a little imagination to understand.

Teenage high jinks, however you look at them, are nothing more than the result of too much control. When young people are let off the leash for the first time, they tend to run wild.

Who can blame them? In most cases, they've rarely been allowed to think and act for themselves. Dad has always known best.

STANDARDS

Imagine what happens when the poor youngster makes first timid attempts toward independent thought. I mean the uncertain efforts we all make sooner or later to establish our own standards. We fix on a favourite film star, a favourite sport.

Dad's old tweed cap, for example. Stroll nonchal-antly under example. Stroll nonchal-antly under example. Stroll nonchal-antly under example of the young affected by Mum, perhaps. No trough likely. All right. May-be the styles and extravagancies of junior are out-landish. But at least, they're his own. Is he expected to stop the observation of growing up, to abandon all enterprise and initiative, merely to perpetuate the mistakes affavourite film star, a favourite.

Remember how tweed cap, for example. Stroll nonchal-antly up to the youth club in the Imagine what happens when the poor youngster makes first timid attempts toward independent thought. I mean the uncertain efforts we all make sooner or later to establish our own standards. We fix on a favourite film star, a favourite style of dress, a favourite sport—and yes, even a favourite singer.

These are frequently nothing more than temporary markers by which the more constant opinions of the future can be measured.

But what youngster is allowed to follow this natural process without interference?

"That's no good," deride the parental tyrants, "Don't listen to that sort of music. Don't dress like that. Wear something respectable.

Something respectable like

fathers?

Remember how they told us that jazz was musical degradation? Remember how they sneered at Bing Crosby and gave him the crooner tag?

GROANING

Older generations are for ever groaning about decilining standards and boasting how much better they did things. Strange, then, that the records show that things are improving.

Faster times are put up at sport; industrial and scientific progress is there for everyone to see.

In our line of business, the proficiency of musicians generally improves as the years go by. With few exceptions, bands today play with greater precision and competence than their predecessors. And tomorrow they'll play better. Who can doubt it?

It isn't the kids who need the services of a psy-chiatrist. It's their parents.

There's something distinctly unhealthy about resembled what can you say for the grandmother who sighed in her day for Valentino, yet works herself into self-righteous umbrage because her granddaughter pines for Valentine?

Twe watched some of the old 'uns who throw up their hands in pious horror at the uninhibited young. See them

Date and disc

DENNIS starts a Variety tour at the Royalty. Chester, on March 10 — his first dates in Variety for more than a year. He has just completed his first LP for Columbia. The disc is scheduled for release at the end of March.

that holiday abroad when the neighbours aren't there to see!
Give an eye to the parties of housewives who get off the coach to see a West End show.
Sisten to their cackles and squeals. And good luck to them for letting their hair down.
And good luck to Dad. too, sunning his twisted toes on the beach at Blackport, his braces dangling, his foolish face of shining rec crowned on a hat that says Kies Me.
But don't let nim da. criticise his children for their "abandoned" pehaviour the old humbur.
Not to me, anyway.

☆★☆★☆



HAS Joe "Fingers" Carr been featured on a record under a different name?—J. Q., Liverpool. Yes, as Lou Busch. WHEN was the current hit
"Ma, He's Making Eyes
At Me" first published and
performed?—S. C., London.
1921, In America.

HAS Louis Armstrong recorded

afford. Yes (Brunswick 04372). HAS Paul Robe on recorded
"The Canoe Song" from
"Sanders Of The River?"—C.W.,
Mainchester,
Yes (HMV EP 7EG 8185 and
B8316).

PARIS

* 1

×

Wes, as Lou Busch.

WHO are the artists impersonated by Sammy Davis, jnr., on his recording of "Because Of You"? (Brunswick 05326).—C. H., London. Side 1—Nat "King" Cols. Tony Bennett, Mel Tormé, Bill Kenny, Billy Eckstine, Vaughn Monroe, Frankie Laine. Side 2—James Cagney, James Stewart, Cary Grant, Lionel Barrymore, Edward G. Robin.



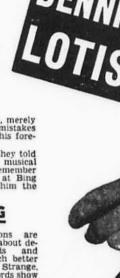
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☆★☆★

Plan your song

before you

L AST week I advised you not to abandon the well-tried song formation. The style of songs may change, but songwriters have come to rely on a general construction that will conform to some definite pattern. In fact, you will be well advised to visualise some skeleton formation for any song before you put pen to paper. In this way you will be able to build up a gradual construction around the title.

I am often asked: "What shall I call this song?" But if there is any doubt about this, it is no sort of song for the commercial market. The make-up of a song needs harnessing so that the public have something to grasp. The most common construction is the AABA formation. Here you set a pattern with your first four lines, which is your first A section. This is followed by another set of four lines in similar formation and this becomes your second A section. You then break the metre with a middle bridge passage. This is your B section and often consists of two long lines which make the single or double rhyme. To round off your refrain, you provide four lines with the same make-up as the first four and so you complete your last A section.

Variations

Sometimes it is possible to add another line in the last A section and this often coincides with a melody extension. In this case you need a refrain which works out to 40 bars instead of the usual 32. The AABA formation nearly always matches a 32-bar melody. Whether it is written as quickstep, foxtrot or waltz.

We sometimes get variations of the AABA formula. For instance, an ABAB make-up would show a refrain where the second half works out in the same rhyming formation as the first half. Likewise ABCA is often encountered: a gradual build-up, with the first three sections showing a different metre, throws us back to a repeat of the first A section for the finish.

A rough skeleton before you start is all-important when writing serious songs. Just as a writer of detective stories may devise his ending first of all so you can provide for that elusive punch in the last or penultimate line which can give a song that little something the others haven't got

A clever rhyming couplet can always lift a song out of the ordinary rut. How many times have you sought a rhyme for the word "always"? You can only get a satisfactory rhyme if the word is treated as a double rhyme. Paul Francis Webster has achieved a great punch-rhyming couplet with: "Then through the years in all the big and small ways, we have shared for alloads."

So remember: a definite design is essential. Plan your song first of all. You will not much the treatment of the word and the plant work have your song first of all.

So remember: a definite design is essential. Plan your song first of all. You will get much better results.

Hubert W. David

NEW KING



This	Last	Title	Artist	Label	
1	(1)	THE STORY OF MY LIFE Other discs—Dave Kin Marty Robbins (Fon); Ge	Michael Holliday or (Dec); Alma ory Miller (P-Nix).		
2	(2)	JAILHOUSE ROCK	Elvis Presley	BCA	
3	(5)	MAGIC MOMENTS Ronnie Hilton (HMV),	Perry Como	RCA	
4	(3)	AT THE HOP Nick Todd (Lon).	Danny and Juniors HMV		
5	(4)	OH BOY!	Crickets	Vogue-Coral	
6	(6)	ALL THE WAY Five Dallas Boys (Col);	Frank Sinatra Capitol Oys (Col); Victor Silvester (Col).		
7	· (11)	YOU ARE MY DESTINY	Paul Anka	Columbia	
8	(7)	APRIL LOVE Ronnie Carroll (Phi).	Pat Boone	London	
9	(9)	LOVE ME FOREVER Eydie Gorme (HMV); F Sisters (Phi); Rita Willia	Marion Ryan Four Esquires (Lor anse (Ori).	Pye-Niza	
10	(10)	PEGGY SUE Paul Rich (Emb).	Buddy Holly	Vogue-Coral	
11	(8)	GREAT BALLS OF FIRE Georgie Gibbs (RCA).	Jerry Lee Lewis	Lendon	
12	(18)	JAILHOUSE ROCK (EP)	Elvis Presley	BCA	
	(14)	BONY MORONIE	Larry Williams	London	
14	(19)	RAUNCHY Winifred Atwell (Dec); (Lon); Billy Vaughn (Lo	Ken Mackintosh Bill Justis (Lon) ; (m),		
15	(-)	SUGARTIME Jim Dale (Par); Alma C	McGuire Sisters	Vogue-Coral	
	(16)	MY SPECIAL ANGEL Frank D'Rone (Mer); Earl (Phi).	Malcolm Vaugha Bobby Heims (1	n HMV Iruns); Robert	
	()	MAGIC MOMENTS	Ronnie Hilton	HMV	
	()	PUT A LIGHT IN THE WINDOW Four Lads (Phi); Southl	King Brothers anders (Dec) ; Gary	Parlophone Miller (P-Nix)	
	(20)	AT THE HOP	Nick Todd	London	
20	(20)	RAUNCHY	Billy Vaughn	London	
	(20)	LOVE ME FOREVER	Eydie Gorme	HMV	
Five	records	RAUNCHY "tied" for 15th position. Three re	Bill Justis cords " tied " for	London 20th position.	
10/3/93					

LONDON—Leading Lichting, N. J. A. R. Tirole, S. I. Clarke, S.W. 6.; Role For Records, E. 10. MANCHESTE, H. J. Carroll, R. BLACKWOOD—Giyn Lewis, Ltd. Record Slop, BLOUGH—Hickes, EDINBURGH—Ha SOUTH SHIELDS—Saville Brothery, Ltd. HULLS—CARDIFF—Hoyds, KEWCASTLE—J. G. Windows, and Co., Ltd. BOLTON—Eagineering Service Co. Windows, Ltd. LIVERPOOL—Nems, Ltd., 1. GLASGOW—McMINGHAM. R. C. Mansell, Ltd., 2.

THIS copyright list of the 24 bestselling songs for the week ended
Pebruary 15, 1988, is supplied by the
Popular Publishers' Committee of the
Music Publishers' Association, Ltd.
(Last week's placings in parentheses.)
1. (1) THE STORY OF MY LIFE
(A) (2/-) ... Sterling

2. (10) MAGIO MOMENTS (A) (2/-Chappe

(4) ALL THE WAY (A)

8. (7) JAILHOUSE ROCK (A) (2/-)
Belinda Music
7. (23) SUGARTIME (A) (2/-) 7. (23) SUGARTIME (A) (2/-)
Southern
S, (5) MY SPECIAL ANGEL (A) (2/-) Bron
9. (9) FORGOTTEN DREAMS (A) (2/6) Mills Music

10. (8) MA, HE'S MAKING EYES AT ME (A) (2/-). Peldman 11. (6) KISSES SWEETER THAN WINE (A) (2/-).

WINE (A) (2 -)
Francis Day

12. (13) PUT A LIGHT IN THE
WINDOW (A) (2/-)

13. (11) OH BOY! (A) (2/-)

13. (11) OH BOY! (A) (2/-1)
Southern
14. (—) CATCH A FALLING STAR
(A) (2/-) Feldman
15. (22) AT THE HOP (A) (2/-1)
Bron 16. (15) AFFAIR TO REMEMBER (A)

17. (14) TAMMY (A) (2/-) Peist Macmelodies 18. (16) PEGGY SUE (A) (2/-)

19. (17) WAKE UP LITTLE SUSIE (A) (2/-) Acuff-Rose 20. (20) CHICAGO (A) (2/-)

20. (20) CHICAGO (A) (2:-)
Peldman
21. (18) I LOVE YOU, BABY (A) (2:-)
Sherwin
22. (12) ALONE (A) (2:-). Duchess
23. (19) LET ME BE LOVED (A) (2:-)

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B'mingh'm Newcastle Cardiff Week Ended February 15, 1958 Artist JAZZ GOES TO JUNIOR COLLEGE 52 MODERN JAZZ QUARTET AT 39 2 2 TO SWING OR NOT TO SWING (LP) JAZZ AT OBERLIN (LP) 30 29 25 24 SUCH SWEET THUNDER (LP) ELLA AND LOUIS AGAIN—Vol. I (LP) (LF) CHRIS BARBER PLAYS—Vol. IV (LP) THE LOUIS ARMSTRONG STORY —Vol. I (LP) Pye-Nixa 22 Philips 20 VIC DICKENSON SEPTET-Vol. IV 19 THE GERRY MULLIGAN QUARTET Vogue 16 11 10 ELLA AND LOUIS AGAIN-Vol. II HMV-Ver 12 JOHNNY HODGES AND THE ELLINGTON ALL-STARS (LP) 10 Colum Clef A SWINGIN' AFFAIR (LP) Pye-Nixa Columbia Clef Philips Philips THE OLD RUGGED CROSS BASIE'S BACK IN TOWN (EP) THE DRUM SUITE (LP) THE LOUIS ARMSTRONG STORY— Vol. III (LP) Vol. III (LP) JAZZ AT THE BLACK HAWK (LP) Dave Brubeck RUBY BRAFF (EP) 4 Bill Perkins

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART LONDON—Foyle's, W.C.2: GLASGOW—McCormack's, Ltd., C.2: BELFAST—The Gramophone Ebop: MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous: BURMINGHAM—R. C. Mansell, Ltd., 2: NEWCASTLE—J. G. Windows, Ltd., 1; LIVERPOOL— Beaver Redio, Ltd., 1; CARDIFF—CLV Radio (Cardiff), Ltd.

SHIDIDA CALL

week: Jazzland, Nottingham ris BARBER and Band Sunday: Empire, Liverpool Monday: Mack's, Oxford St. Tuesday: Royal Pestival Hall Wednesday: Southail Friday: Pier Pavillon, South-ampton Saturday: The Dome, Brighton

Battirday, and Band Sunday: Empire, Chatham Monday: Cy Laurie Club, W. Tuesday: Jazz Club, Wood Green Saturday: Jazz Club, Maidatone

YOE VALLEY Stompers
Wednesday: Palace Ballroom.
Maryport

Songwriters

is coupon entitles you advice on any one song you may have written, answer to a songwriti

MS must bear name iddress of the sender, and se accompanied by s.a.e. Pleanguriters' Advice But Melody Maker," 189, tolborn, London, W.C.1.

othern, London, w. U.1.

The Editor can accept no ability for loss or damage of 18S submitted. This coupon is olid until March 8, 1958, for raders in Britain; until April 8, 1958, for foreign and Colonial ubscribers.

nny DANKWORTH and Orchestra Thursday: Co-operative Hall, nursday: Co-operative Hall, Nuneaton riday: Town Hall, Cheltenham aturday: Less Cliff Hall, Folke-

Saunday: Coventry Theare.
Coventry Coventry Theare.
Coventry Governory Theare.
Priday: County Modern School.
Bilandford Saturday: Winter Gardens, Eastbourne
ASH and his Musie
ASH and his Musie
Nottingham
Saturday: Jazz Club. Oxford
Priday: Winter Gardens. Malvern
Saturday: Empire, Taunton

Vic LEWIS and Orchestra Monday: Southampton



Terry LIGHTFOOT Jazzmen Sunday: Mack's, Oxford St Tuesday: White Hart, Brom Wednesday: Technical C Wednesday: Technical Colle Walthamstow Thursday: Mack's. Oxford St. Friday: Star Hotel, Croydon

Intursony: Mack's, Oxford St.
Friday: Star Hotel, Croydon
Eric SiLK and Southern Jazzband
Priday: Southern Jazzband
Priday: Southern Jazzband
Priday: Southern Jazzband
Betty SMITH Quintet
Wednesday: Slough
Thursday: Hull
Priday: Mexberough
Saturday: Chingford
Alex WELSH and Band
Sunday (afternoon): Arlington
Hall, Southend
Sunday (evening): Jazz Club,
Wood Green
Thesday: Mack's, Oxford St.
Wednesday: Jazz Club, St. Albans
Thursday: Ex-Services' Club,
Wattord
Priday: Town Hall, Kendal
Saturday: Bodega, Manchester

Tarisday: Bodega, Manchester

Tarisday: Bodega, Manchester

Tarisday: Mack's, Oxford St.
Wednesday: Jazz Club, St. Albans
Thursday: Ex-Services' Club,
Wattord
Priday: Town Hall, Kendal
Saturday: Bodega, Manchester

AMERICA'S TOP DISCS

As listed by "Variety"-issue dated Pebruary 19, 1958.

Pebruary 19, 1938.

1. (1) GET A JOB
2. (10) CATCH A FALLING STAR
PERTY COMO (RCA Victor)
3. (7) SAIL ALONG SILVERY
MOON Billy Vaughn (Dot)
4. (4) SHORT SHORTS
Royal Teens
S. (6) I BEG OF YOU
5. (10) DON'T
Elvis Presley (RCA Victor)
(3) AT THE HOP
Danny and Juniors
(ABC Paramount)

Elvis Presley (RCA Victor)
(3) AT THE HOP
Danny and Juniors
(ABC Paramount)
8. (2) OH, JULIE Paramount)
9. (9) SUGARTIME
McGuire Sisters (Coral)
10. (20) SWEET LITTLE SIXTEEN
Chuck Berry (Chess)
11. (--) TWENTY-SIX MILES
12. (17) YOU ARE MY DESTINY
Paul Anka
(ABC Paramount)
(ABC Paramount)
Champs (Challenge)
14. (5) THE STROLL
15. (12) MAYBE Cantels (End)

Brubeck heralds a new era

THE melodious combination of the Brubeck Quartet is surely lifting modern jazz out of the 'also ran' class and into a new and exciting era of intelligent jazz. Never have I seen a jazz audience so attentive as at the Brubeck concert.

attentive as at the Brubeck concert.

The Jazz Couriers were in excellent form. Ronnie Scott and Tubby Hayes deserve full marks for their contribution to British jazz.—K. Brownrigg, Bournemouth, Hants.

Boring Morello!

AT the second Brubeck concert at the Dominion in London last week, the audience was the worst. In front of us there was a small section who

jeered virtually everything the Couriers said or played Yet how they yelled and screamed at the end of that overlong boring Morello feature!

I think the Couriers did a good job and seemed to show far more interest and enthusiasm than the star of the show.

—E. R. Sawyer, R.A.F. Wyton, Hunts.

Almost frightening

"MONOTONOUS chord thumping" indeed. This, surely, is the Brubeck trade-mark. The gradual building up of almost unbearable tension from a quiet beginning to the blasting climax of an improvi-sation.

In fact, at Cardiff, Dave's solo in "St. Louis Blues" was almost frightening in its inten-sity, and the whole audience could be felt to breathe a sigh

READERS' LETTERS edited by **BOB DAWBARN**

of relief when he finally relented and, with a satisfied
"Yeah." let us know that we
had witnessed another unique
and successful performance.—
Joe Slater, Aberdare, Glam.

The control of the Chris Barber clique.—
C. J. Smart, Wallington, Surrey.

Creative, inspired

Am disturbed by Tony

Records and Bab Dambers.

Dawbarn's a moron

THE only conclusion that one can draw from Bob Dawbarn's criticism in last week's issue is that he is a moron. The Dave Brubeck Quartet is one of the few groups that attempt to play creative jazz instead of the commercial rubbish we get

AM disturbed by Tony Brown's and Bob Dawbarn's criticism on Dave Brubeck's knowledge of the piano. At his opening concert Dave was by no means at his best owing to nerves, but surely they could detect the greatness in his playing.

detect the greatness in inplaying.
Dave Brubeck is creative and
imaginative as well as being
truly inspired. Without a doubt
I would put him first of all
living jazz pianists.—R. R. S.
Williamson, London, E.C.2

Not merely jazz

PRUBECK cool? If so, then
the old Goodman quartet
was ice cold.
Incidentally, the Jazz Couriers
played jazz; the Brubeck quartet jazz music.—R. J. Plumb.
Worcester.

Beverley Race?

Is Steve Race a jazz critic or a budding Beverley Nichols? What sort of critic is he that devotes half an article on Dave Brubeck to writing about Brubeck's family? Soon we will have to rename the MELOBY MAKER "Family Frolics" or "Musicians' Mothers Monthly." Personally, from the non-jazz angle, I'll be glad when Brubeck goes home and Steve Race starts looking at things in their proper perspective again.—

proper perspective again.— C. M. Chandler, Hatfield, Herts.

The vast majority of readers praise Dave Brubeck's performance.

I pass!

FRONT-LINE BASS

Only

I WAS interested to read Pat Brand's comments on British drummers and bass players. I am of the opinion that drummers are so found

cocuse the bass players are so quiet!

The reason for this reticence on the part of bassists can be found in one word; amplification. No longer is it necessary for a bass player to pluck a string to produce a note—he need merely brush the side of his finger-pad against the string to enable the note to be registered through the sensitive reproducing gear.

The percussive effect created by a string suddenly released from tension is therefore lost, apparently without regret. The double-bass has in fact become another front-line, including instrument.

As a semi-pro with possibly old-fastioned.

instrument.

As a semi-pro with possibly old-fashioned ideas on functional bass-playing. I would suggest that our name rhythm sections will continue to arouse unfavourable criticism until the bass-men remember the prime function of their instrument, which is to consolidate, not decorate! — Freddie Goodyear, Twyjord, Berks.

An interesting point. What

An interesting point. What do bassists—and drummers— think?

LEAVE HUMPH ALONE

H UMPH attacked again, eh!
I think the chap's music is shocking and his humour strange, but why can't he be left alone?
Let's praise him for being one of Britain's most ardent attackers of racial segregation. And let's praise him for giving his services to a charity concert again. — Geofrey Leggatt, Chelmsford, Esser.
Long live Humph!

Long live Humph!

▶ STEVE'S STRANGE

WHEN Steve Race is not tub thumping, his touch is light and his articles enjoyable, but does he have to grind popular music so far into the dust? Some of his criticism, it must be admitted, is well deserved, but I am inclined to think that his mind works in a strange direction when he reads sex with a capital "S" into most popular songs. — J. Holland, London, S.E.17.

Are you kidding?

Are you kidding?

Word from Wisbech



reported by STEVE RACE

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AM writing this article on my hands

article on my hands and knees.

I should perhaps explain that when our kitchen floor has been washed, old newspapers are put down to protect the tiles from my size 12 hoofprints when I come in the protection of after pretending to do some gardening. No doubt it's the same in your

of our twentieth century that the civilisation is most interesting news items are never seen on

items are never seen on the day the paper arrives. Read your newspaper religiously through, from "Tension in the Middle East" to the results of the North Lanarkshire Darts Final, and you will never even glimpse that fascinating headline which catches your eye a which catches your eye a fortnight later on the kitchen floor.

Never seen

That's how it is with me, anyway. Striding purpose-fully through the servants hall, issuing terse orders to footmen and under-gardeners as I go, my eye fails on a headline which I swear I've never seen before.

"Archbishop wins jazz poll." it says. Or perhaps:
"Organist pinned against cinema rool." I stop, crouch down on the spot, and read. Are you with me? Right—we proceed. Last week I was told by a greenfingered friend that all daphner hinum seedlings should be bedded out before the end of February, so I went out into the garden to see if I had anything that looked like a daphner rhinum seedling. (I hadn't.)

But coming back through

daphnerrhinum seedling. (I hadn't.)
But coming back through the kitchen, my eye fell on a headline in the "Daily Telegraph." (Further mystery: I don't take the "Tele-

this graph." Never mind; there

graph." Never mind: there it was.)

"College said 'No Guitars.'
Feared Skiffle Would Result."

That was the headline. So I got down on my hands and knees to read all about it.

It seems that a lady music teacher in Wisbech put in a request for 12 guitars, a clarinet and a trumpet, for use by the young people in her charge.

A pretty harmless idea, one would have thought. But the governors of her college turned down the idea on the grounds that "wind instruments are unhygienic" and guitars "would only lead to skiffle."

This annoved the music teacher. "There are many other ways of using guitars."

Decoration

She's right, too. There are any other ways of using

She's right, too. There are many other ways of using guitars.

Quite a lot of people are making big money at the moment by just holding them. It's safer than holding a live mike, and not so old-fashioned as holding a megaphone.

Guitars also come in handy for wall decorations in Chelsea flats, especially to cover guitar-zhaped dampmarks.

And I could think of several things Elvis Presicy could do with his guitar.

No wonder our music teacher was annoyed and whipped in her resignation sharpish to that august body, the Isle of Ely County Council.

Sobering

As for wind instruments being unhygienic, let's Just say that wind instrument classes are safely held all over the country, and if the Isle of Ely County Council is right, then a hundred other local authorities are wrong.

It's a sobering thought, and one which I hope the county councillors will take to heart as they read this in their council chamber.

This Jazz Saturday was a success

Royal Albert Holl Jaxx Saturday

BANDS: Johnny Dankworth. Humphray Lyttelton. Alex Waish, Teny two best bands of their kind, and Kinsey. GUESTS: George Chisholm, it would help if more singers Joe Harriott, Kathleen Stobart, Alan could get the piano backing that Clare, Donald Purches.

Bruce Turner.

THIS second BBC Concert, in contrast to the first. Was a success. One heard good performances and good performance and good programme planning. If nobody played brilliantly, at least the overall standard was high

 $57_{\text{GNS.}}$ The Jennings Electro-Bass Including P.T. has been designed to pro-vide a portable instrument having the performance of a normal string bass. It is easily transported in a taxi, motor car or train minimising tikelihood of damage. The electronic section is virtually unbreakable and therefore has unbreakable and therefore has an infinite life. The Electro-Bass can, if desired, prolong the sound produced by each string for a much longer duration than the normal string bass. It can be bowed in the same way The JENNINGS

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'BROKEN DATE' THIS is ballet with a beat. A completely contemporary picture of modern youth: hopes and heartbreaks, joys and illusions shness and sensuality. It is brilliantly ed on an idea of 23-year-old French writer used on an idea of 23-year-old French writer rancoise Sagan, designed by 29-year-old ernard Buffet, and the music by the equally buthful Michel Magne contains more worthhile melodies than many a U.S. musical. The ory it tells will be better understood by the inder-25s than by their disapproving elders, at even the latter cannot easily deny the disapproving the superfect of the

At a Paris rehearsal-L-R, Claude Bolling, Francaise Sagar

MY FIRST LOVE IS JAZZ, says JOHNNY OTIS

OHNNY OTIS isn't nearly as bad as his music," Sleepy Stein told me. Mr. Stein is proprietor of the world's only all-jazz radio station). Sleepy amplified: Johnny is really a very fine musician."

HOWARD LUCRAFT

"Johnny is really a very fine musician."

So I wasn't surprised to find that the frank, friendly and very likeable Mr. Otis—due in Britain in April—named Charlie Parker as his all-time favourite musician.

"Jazz will always be my first love," Johnny insisted. "In 19-5 I had my own large jazz group. It was in the early bop style—a kind of cross between Basie and Gillespie. Paul Quinichette and Henry Coler were in the band and there were other great jazz stars. The outfit was on the road for three years. However, in 1948 bookings became so tough that we gave up."

But Johnny was very definite about one thing.

"I don't apologise for rhythm and blues and rockton for misical instruments." I signed my father's name to take the drums away he said I mere, when the man came to take the drums away he said I mould go down to the music shop to practise."

Johnny's first job was in Reno, Nevada, in 1941. He had a tiro—trumpet, plano and ariums.

"I confess tog to liking country and watern and "I'l confess tog to liking country and watern and "I'l confess tog to liking country and watern and "We get \$15 aplece per week"."

a trio—trumpet, piano and drums.

"We got \$15 aplece, per week. The boss owned the adjoining rooming house and restaurant. At the end of the first week my bill was eight dollars more than rn and

Lived with Negroes

"Yes, I like it," said Johnny, "It's ti tion that counts. It's what the guys play Johnny Otis is white—of Greek origin. he always lived in a Negro neighbourhood brought up with the music of the coloured 'I worked for 10 years in the South." hout. "You know the Negroes have come fur any other race in such a short time. To contributed so much to the world."

Johnny was born, in 1922, in Valleig of

Berkeley he married his home-town sweetheart, a young Negro lass named Phyllis. Phyllis is now the proud mother of Janice, aged 10. Laura (8) and little Johnny Junior, who is nicknamed Shuggle. Shuggle, at the tender age of four, is astounding absolutely everyone with his prowess at the drums. He bids fair to be another Victor Feldman. Johnny was born, in 1922, in Vallejo, California. He was raised in Berkeley. He loves annuals and wanted to be either a farmer or a doctor. "But I changed my mind when I saw and heard



McNeeley and the 'Gee' and in Sheeboom' numbers," said so Johnny.

"Nowadays, hillbilly is all in mixed in with our music. The accoloured kids love Presley—especially 'Don't Be Cruel.' Here, the coloured kids always lead in accepting new musical styles. The white and Mexican kids follow.

"To be truthful, I can't understand the popularity of some of the horrible out-of-tune in the property of the horrible out-of-tune in the kids seem to like the syrupy sound and the exaggerated in dramatics."

How about the reported riots in the street of the horrible out-of-tune in the kids seem to like the syrupy sound and the exaggerated in the syrupy sound the horrible out-of-tune in the kids seem to like the syrupy sound and the exaggerated in the syrupy sound and the exaggerated in the syrupy sound and the reported riots in the syrupy sound syrupy syrupy sound syrupy syrupy sound syrupy syrupy sound syrupy syrup

"We've never had one. These things are played up by the Press to sell papers just as I. sometimes, play things in bad taste to make money.

"Rock-'n'-roll is the common ground today, here, that brings together huge crowds of kids of all nationalities and backgrounds. Of course, there must be some undesirables among them. Hollywood films have presented this leather jacket set. It's not representative. Remember that my supporters also like Nat Cole, Frank Sinatra and Johnny Mathis."

Jazz LPs

Here, the coloured kids always lead in accepting new musical styles. The white and Mexican kids follow.

"To be truthful, I can't understand the popularity of some of the horrible out-of-tune rhythm and blues vocal groups. The kids seem to like the syrupy sound and the exaggerated dramatics."

How about the reported riots at rock-'n'-roll dances?

As well as his big name rock-n'-roll show, Johnny Otis is active locally with his regular disc jockey programmes. He has a broadcasting studio in his "Dig" Record Company that also puts out good jazz LPs.

Besides drums. Johnny plays piano, vibes and, of course, sings.



mmmmmmm

New jazz vocalist Pat Healy has signed a long-term record contract.

REG OWEN'S "Irving Berlin" LP has been named the "Record of the Year" by leading Hollywood DJ Johnny Magnus. Luscious Pat healy, new jazz vocal star, has been signed to a long-term contract by World Pacific president Richard Bock. Miss Pat Suzuki, who is just Elvis is honing the army will five feet eleven inches tall.

Mills Brothers

The Mills Brothers, sup-ported by the Dave Pell Octet, are at the Crescendo. . The "Shorty Rogers Plays Richard Rodgers" big band LP fea-tures Jazz stars Rosolino, Jolly, Pepper and other leading west coasters.

coasters. With

Kenton "I.P. just released, has arrangements, by Joe Coccia opronounced Cosher, of stan-dards and is similar to Stan's previous "Sketches" and "Standards" "Sketches" and

Johnny Otis

The brand-new Johnny Otis LP, "The Johnny Otis Show," includes 16-year-old Jeannie Sterling, with the Moonbeams as well as Marie Adams and Mel Williams. . . .

Mel Williams...

Frankie Laine signed with
the Dunes Hotel, Las Vegas, to
receive \$25,000 a week for 16
weeks, payable over an 18month period... Ex-Four
Freshman Ken Errair (husband of screen star Jane
Withers) debuted his new
vocal quartet on Capitol...

Howard Lucraft

But Johnny was very definite about one thing. "I don't apologise for rhythm and blues 'n'-roll." he avowed. "As a matter of fac grateful for it. It makes me a lot of mot do love the real blues and singers it. Rushing and Joe Turner. "I confess, too, to liking country and walmost all sincere folk music, provided it. How about the bad sounds in rock-in nasal electric guitar, for example? sincerity with which it is enacted .- P. B.

THIS monstrous tax. That lis how MPs of all parties refer to the 60 per cent. purchase tax on musical instruments. And as this year's Budget draws nearer, the campaign to abolish it is gaining momentum.

Questions have been asked in Parliament, and last week a meeting was held at the House of Commons by the Educational Group of the Musical Instrument Association.

All, that is, except the organ and the piano.

And why these two have been exempted, nobody knows!

Indefensible

A S for the rest, if you buy a trombone you pay between £5 and £51 lis, tax; on a saxophone, from £16 to £43 8s.; on a violin, between £7 and £105 12s.

All adding up to a vast revis how MPs of all parties

Musical Instrument Association:

Says the Association: "The Government has already removed the Entertainment Tax. But the musician playing in the orchestra pit is singled out for victimisation, and has to pay an exorbitant fine.

"Not only every time he has to buy a new instrument but

GRAFTON

"Because all accessories are the abolition of this indefensible imposition.

All, that is, except the organ and the piano.

Fast work

All adding up to a vast revenue for the Chancellor of the Exchequer? Too vast for him to slash from the Government receipts?

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Total annual receipts from this "Tax on Living Music" are well under £1 million.

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Art brochure

of Grafton Mark II

IT was fast work on the part of the Boulting Brothers. Everything was set for the re-lease yesterday (Thursday) of their new picture, "Happy is the

GUARANTEED 10 YEARS

Bride," at London's Ritz Cinema and 38 other cinemas.

Then, on Friday last, they had a call irom Ben Nisbett, of Feidman's. Paddy Roberts had come in with a title song for the picture, written that morning.

They rushed to Feidman's, heard it—and then called in every single copy of the film. All Tuesday was spent dubbing in a new soundtrack, with Rosemary Squires singing behind the Squires singing behind the credits and in the closing moments of the picture.

By Wednesday new copies were distributed. On Thursday night, the picture had its

night, the picture had its première. Happy is the Bride. Happy the Boulting Brothers. And Happy is Paddy Roberts.

Silent Broonzy

BILL BROONZY has written from Chicago, I give an

P from Chicago. I give an extract:
"My voice is really gone. Guess I will never sing again. And you know what that means to me. . . The two operations cost me \$1,750 and \$750. that is \$2,500 altogether (£875), and now I am having treatment at \$75 a week and they say I must have another operation to get my [speaking] voice back "I don't know what that will cost. Maybe just as much as anything you and all my friends in London can do to help. . . "The Coliseum concert in aid of Big Bill is on March 9.

Off the record

BETWEEN them, Derek Franklyn, of the Hedley Ward Trio, and singer-publisher Benny Lee have sparked off a craze that's sweeping the Alley Album titles. And among their choicest

lections are:
"Suddenly It's The Western Percy Edwards in Hi-Fi," Bertha Wilmot sings Gersh

win." "Jimmy Wheeler at Las Vegas."
And (my favourite):
"Bob and Alf Pearson Under

16 IF—you were watching the Perry Como Show on Wed-nesday you saw Como. Ginget Rogers and Pearl Balley won-dering who composed the num-

INDIGNANT 6.5 Specialists have demanded what I meant last week when I urged the programme to have the courage of its misconceptions and stick to the policy that gained it its enormous TV following.

(1) That amateur skiffle groups make good TV enter tainment: (2) That Freddy Mills is hilariously funny comic;

have told them it was not Irving Berlin (as suggested) but acc British writer Tolchard Evans.

Question . . .

(3) That anybody who can hold a guitar is worthy of screen (4) That plugging trash int

(5) That monotonously fiving

Oh, well, let's leave it there for the moment.

BUT wait! Perhaps I'm be ing uncharitable, Because see that they have invited me t a "Six-Five Special Party" to day to celebrate the proday to celebrate the pro-gramme's entry tomorrow (Sat-turday) into its second year. The Party starts, appropri-ately, at 6.5 p.m. And, for cocktails, there'll be Six-Five Specials.

wonder what they'll put in drinks they hand to jazz

Catching on

HAVE you noticed that even the squares are starting to wear their breast-pocket hand-kerchiefs—square?

DECCA

Johnny Otis, pictured with his family in Ho

Loveless love;

This book should have been

Feldman II

When Johnny went back to erkeley he married his home-

for Feldman. After getting married Johnny ne to Los Angeles. His swing-

GENERALLY speaking, the writers of really good songs rarely get the fame they deserve — unless, of course, Hollywood is hard-up for a musical subject.

The film city has missed a trick or two in its time—and certainly it gaffed in passing up the life story of Eric Maschwitz, "No Chip On My Shoulder" (Herbert Jenkins, 18s.).

The song as a whole, was a cut or two above the run of British songs (or American, for that matter) and it has deservedly become a standard.

Maschwitz, "No Chip On My Shoulder" (Herbert Jenkins, 18s.).
But what a delightfully obvious title "These Foolish Things" would have made! Maschwitz has written scores of songs and almost as many musical plays—"New Faces," "Summer Song" and "Carissima," to mention just three. But to my mind, he has done

Disappointed

When Maschwitz heard Strachey's melody, he was bit-terly disappointed. And Strachey disliked the title— wanted to call it "These Little Things." Silly man! In 20 years, Maschwitz esti-

101001

When he went to Hollywood as a scenario writer, he was hailed as a gilted songwriter, as indeed he is. He found he was expected to do little else but draw his fat pay cheques and that was too frustrating to a man of his insatiable energies. He was a pioneer broadcaster, playwright, editor—and, in the war years, a secret service man. One can't help feeling that his main talent was dissipated in the hectic round of varied activity.

Songwriter

Fascinating

In Maschwitz, I believe, Britain produced one who might have been the first of a song-writing dynasty, a name to breathe reverently with those of Berlin, Rodgers and Porter—and without disrespect.

Nevertheless, I found his life story a truly fascinating account.—Teny Brown.

APPEALING

MAXINE

THERE is a strange, inexplicable quality about the singing of coloured starlet Maxine Daniels, although it is somewhat brittle and has a slightly exaggerated vibrato. Hearing her on Monday at Brighton Hippodrome, I found it difficult to define what makes her performance so appealing. it difficult to define what makes her performance so appealing. The basic answer is no doubt the influence of her self-confessed idol, Ella Fitzgerald. At her best in beat numbers, she projects a song with marked emphasis, moves neatly and looks most attractive. One tip, Maxine: don't sing too close to the mike.—Chris Hayes.





pulsating excitement for this sentional Jazz Ballet at the Dominio

a GEOFF WESTLAKE

e FRANCOISE SAGAN'S "BROKEN DATE e CARLTON DRUMS

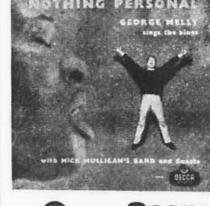
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Ma Rainey's Black Bottom : Gulf Coast blees: St. Louis blues: Michigan water blues: Aunt Hagar's children's blues; Spider crawl; Sent for you yesterday and here you come today Farewell to Storyville: Roll 'em Pete: Hound dog:

George Melly with MICK MULLIGAN'S **BAND** and quests DECCA LK 4226

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BRILLIANT CORNERS

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Oscar Pettiford Paul Chambers Max Roach

Ba-lue Bolivar ba-lues-are: Pannonica; I surrender, dear;

THELONIOUS MONK CLARK TERRY

the blues

where i was born—that old story? It was in good old Alton, Illinois, in 1926. I had to call my mother a week before my last birthday and ask her how old I would be.

I started playing trumpet at school. Once a week we would hold notes. Wednesdays at 2.30. Everybody would fight to play best. Lucky for me, I learned to play the chromatic scale right A friend of my away. father's brought me a book one night and showed me how to do it so I wouldn't have to sit there and hold that note all the time.

TRUMPET INSTEAD

My mother wanted to give me a violin for my birthday, but my fathe gave me a trumpet—because he loved my mother

MILES **DAVIS**

tells his story exclusively for the Melody Maker

There was a very good instructor in town. He was having some dental work done by my father. He was the one that made my father get me the trumpet. He used to tell us all about jam sessions on the Showboat, about trumpet players like Bobby Hackett and Hal Baker.

"Play without any vibrato," he used to tell us. "You're gonna get old anyway and start shaking," he'd say. "No vibrato!" That's how I tried to play. Fast and light—and no vibrato.

By the time the tries of the tri

By the time I was 16 I was playing in a band—the Blue Devils—in East St. Louis. One night Sonny Stitt came to town with a band and heard us play. He told me: "You look like a man named Charlie

ou don't learn

Parker and you play like him to o. C'mon with us."

The fellows in his band had their hair slicked down, they wore tuxedos, and they offered me 60 whole dollars a week to play with them. I went home and asked my mother if I could go with them. She said no, I had to finish my last year of high school. I didn't talk to her for two weeks. And I didn't go with the band, either.

I knew about Charlie Parker in St. Louis—I even played with him there, while I was still in high school. We always used to try to play like Diz and Charlie Parker.

When we heard that they were coming to town, my friend and I were the first people in the hall, me with a trumpet under my arm. Diz walked up to me and said: "Kid, do you have a union card?" I said: "Sure." So I sat in with the band that night. I couldn't read a thing from listening to Diz and Bird.

LOOKING FOR PARKER

Then the third trumpet man got sick. I knew the book because I loved the music so much I knew the third part by heart. So I played with the band for a couple of weeks. I just had to go to New York then.

My mother wanted me to go to Fisk University. I looked in the "Esquire" book and saw I had won the Critics' New Star Award for 1947. Then I asked my father.

He said I didn't have to go to Fisk. I could go to big New York City. In September I was in New York City. A friend of mine was studying at Juilliard, so I decided to go there, too. I spent my first week in New York and my first month's allowance looking for Charlie Parker.

I roomed with Charlie Parker for a year. I used to follow him around, down to 52nd Street, where he used to play. Then he'd get me to play. "Don't be afraid," he'd tell me. "Go ahead and play."

Every night I'd write down chords I heard on.

where he used to play. Then he'd get me to play.
"Don't be afraid," he'd tell me. "Go ahead and play."

Every night I'd write down chords I heard on matchbook covers. Everybody helped me. Next day I'd play those chords all day in the practice room at Juilliard, instead of going to classes.

You know, if you can hear a note, you can play right then—the only one I can play right then—the only one I can play right then—the only note I can think of to play that would fit. You don't learn to play the blues. You just play.

I don't even think about harmony. It just comes. You learn where to put notes so they'll sound right. You just don't do it because it's a funny chord. I used to change things because I wanted to hear them—substitute progressions and things. Now I have better taste. armony. It just comes. You sarn where to put notes so hey'll sound right. You just on't do it because it's a funny hord. I used to change things ecause I wanted to hear them—substitute progressions and hings. Now I have better aste.

I wanted to hear them—substitute progressions and hings. Now I have better han playing? I can't answer hat. There's a certain feeling ou get from playing that you an't get from composing. And then you play, it's like a comosition, anyway. You make he outline.

What do I like to play? I ke "Round About Midnight." in fact. I like most any ballad I feel like playing it.

What do I think of my own when they're good. A person shat to be an invalid not to show some sign—a tap of the finger, even.

You don't have to sapplaud. I never look for applaud. I never look

ANY BALLAD

Do I like composing better than playing? I can't answer that. There's a certain feeling you get from playing that you can't get from composing. And when you play, it's like a com-position, anyway. You make the outline.

playing? I don't keep any of my records. I can't stand to hear them after I've made them. The only ones I really like is one I made with Gil Evans for Columbia ("Miles Ahead"), the one I made with J. J (Johnson) on my Blue Note date about four years ago, and a date I did with Charlie Parker.

EXPERIMENTING

Pat Boone—down on

THE title of the new Pat Boone starrer. "April Love," gives the filmgoer a good idea what to expect. The whole thing is pretty much on the bov-meets-girl level.

There are the stirrings of emotional warmth while dewy-eyed Shirley Jones is around; there is some wetness concerning a sick horse, with Boone looking Just as sick because he'd left it out in the rain.

Escapade

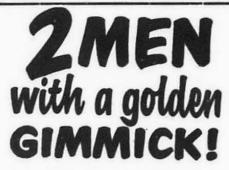
The singer plays a youngster on probation after a car-stealing escapade. The boy is mad on things mechanical, so they send him to stay on his uncle's stud farm.

There are some weird goings-on about turning him into a racer of horses and in between there are songs, including the title number.



Put Boone with Shirley Jones.

Boone is not my idea of a dynamic singer, but at least he looks a little more clean-cut than Presley. As for Shirley Jones, neither the songs nor the film will advance her career in the least.—T. B.



They look different, they sing different, their private lives are oh-so different!... but deep down, these two swoonboys are so very much alike that you'd be amazed. And you will be amazed, when you see their devastating techniques analysed in PICTUREGOER, OUT NOW!



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of FRANK SINATRA PAT BOONE

Kim Novak, Rita Hayworth, Shirley Jones and Debbie Reynolds ... IN PICTUREGOER ... OUT NOW!

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on the girls! Bring on the S! PICTUREGOER brings Bring or FACTS! you the frankest, most outspoken expose of the Nude-Trade in Britain! Don't miss this vital series, facts obtained from the strippers them-selves! Exclusive! In PICTUREselves! Exclusive! GOER OUT NOW!



Says Gene Wright, bassist with Dave Brubeck-"I practise hard. It's the only way to play well. I was self-taught. I'm doing my study now."

HOWEVER you may feel about the Brubeck Quartet, you probably agree that the bassist and drummer work closely and carefully together. Also that, despite the seriousness of their musical intentions, Morello and Wright seem to be having a ball up there-laughing, chattering and looking most un-MJQish.

The close communication you notice throughout a concert plays an important part. I have no doubt in the quality of their performance. And the high spirits

part, I have no doubt, in the quality of their performance. And the high spirits

are not feigned; nor do they evaporate when the curtain comes down.

I mention this on-stage rapport because it is something I have observed in American jazz groups ever since the 1948 Nice Festival. There, Pops Foster and Baby Dodds kept a sharp watch on each other.

Recently we had the example of Sonny Payne taking his eyes off Basie only to receive some species of advice or warning from Freddie Green or Eddie Jones.

species of action from Freddie Green or East-Jones.

U.S rhythm players have a knack of establishing closer contact than ours do—of working in cahoots as they used to say—and this may be an important factor in the continuing superiority of American jazz.

Practice

PRACTICE is another thing Americans are good at, so I have been less than surprised to find Gene Wright at work with the bass whenever a spare half-hour comes his way. In particular he cultivates his bowing, since this art is not much employed in jazz.

9.0-9.30 J; Modern Jazz 1958. 9.8-9.40 B-258m; The Real Jazz.

Brubeck's bassist says 'practise!'

Germany was a country which gained his admiration because of the calibre of its music teachers. After a German concert, when Gene was with Buddy DeFranco's quartet, a middle-aged man complimented him on rhythm and tone but questioned the merits of his bowing.

Self-taught

"Of course he was right," says Gene, "and he was a great teacher, an exacting teacher. Yes, I practise hard. It's the only way to play well. I was self-taught. I'm doing my study now."

You have gathered that this not Wright's first time in Europe. He came over in 1954 with Leonard Feather's "Jazz Club USA" show, but didn't reach Britain.

Basie

In the matter of hard facts, Wright (who is 34) led a 16-plecer, the Dukes of Swing, in the middle Forties, and subsequently worked with Gene Ammons, Count Basie and Arnett Cobb. "I was with Basie in 1948." he savs. "The last big band he had before the small group. I didn't record with him, but I made some with DeFranco and Ammons."

Wright also recorded with Cal Tjader, whose quintet disbands this month. Gene was with Tjader since the beginning of the group in 1956, and before that played in the Red Norvo trio which visited Australia.

Inspiration

Walter Page, he tells me, is the man who inspired him to take up bass. After that, George Duvivier and Milton Hinton caught his ear . . and Blanton. "What Blanton was playing then was enough to drive me out of my mind."

Wright's own strong but up.

Wright's own strong but un-obtrusive playing has made an

excellent impression already. He joined the quartet only five days before the tour.

Coming

SPEAKING of overseas tours, I am informed that "the most imposing jazz festival ever staged in Europe" is on its way and due to be announced on Monday.

Spirituals

REGARDLESS of the ups and downs of jazz fashlon, Louis Armstrong continues in his own grand manner. And for reactionaries like me, the longer the better.

He has just completed a new series of spirituals with band and choir. Titles are "Nobody Knows The Trouble I've Seen," "Down By The Riverside," "Jonah," "This Train," "Ezekiel," "Swing Low," "Go Down Moses," "Sometimes I Feel Like A Motherless Child." "Didn't It Rain?" "On My Way Now," "Shadrack" and "Rock My Soul."

Impressive

The products of three New York sessions, these had Sy Oliver in control, and his wife singing in the choir. The All-Stars used Dave McRae (clt.) on the first date — Edmond Hall was sick—also George Barnes (gtr.) and Mort Herbert (bass).

Barnes (gtr.) and Mort Herbert (bass).

Barrett Deems played drums although his successor, 29-year-old Danny Barcelona, was present. Herbert, who lately worked with the Metropole All Stars, has replaced Squire Gersh in the Armstong unit.

Everett Barksdale came in for Barnes on the second and third dates, and Hall was back. A correspondent tells me:

"Louis was in great form, playing a beautiful solo in, Motherless Child' on which he was supported by choir and rhythm only, with Sy acting as his 'conscience.' To see Sy working with Louis is an impressive experience."

9.8-9.40 B-258m; The R Jazz. 9.10-9.50 S: For Jazz Fans. 9.30-10.0 N; Jazz Programs 9.30-10.15 I: Jazz Scene. 9.30-10.15 I: Jazz Scene. WEDNESDAY, FEBRUARY 26: 7.0-9 0 T: (1) Shaw, McKinley, T.D., Herman, Donahue. (2) King Oliver, Freeman, Hoasy, T. Louis - T - LangSullivan, Henderson, Sleepy John Estes, Norvo. 8.10-9.50 S: For Jazz Fans. 9.11-9.45 P: Jazz Atmosphere. 9.15-9.45 C 1: Dave Brubeck. 9.20-10.0 Q: Jazz News and New Discs. 9.50-10.12 Z: Jazz Actualities. 10.0-10.45 O: Roy Eldridge. 10.40-11.25 D L: Dankworth. 11.10-12.0 I: Garner, Rushing. Miles Davis.

(Times: GMT CET plus 1) SATURDAY, FEBRUARY 22: 10.0-10.30 a.m. D L: Skime Club. 11.30-12.0 A 1: Joe Sullivan, Christian, Manne, Roach, Baker,

SATURDAY, FEBRUARY 21:
10.0-10.30 a.m. D L. Skime Club.
11.30-12.0 A 1: Joe Sullivan,
Christian, Manne, Roach, Baker,
Lewis-Perkins.
12.0-12.15: 12.18-12.35 p.m. A 1 2:
Peters Sisters, Golden Gate
Quartet, Bells of Joy.
2.15-2.45 Z: For Trads.
4.0-4.30 C 1: Modern Swing
Combo.
5.0-5.30 B-218m: Kings of Jazz,
6.30-7.0 D L. Just Jazz,
6.30-8.35 B-218m: Kings of Jazz,
6.30-8.35 J. Gr Jazz Interest,
9.80-38 B: Earl Bostie,
9.30-10. W. Jazz Finerest,
9.30-10. W. Jazz Finerest,
9.30-10. W. Jazz Gallery,
11.5-12.0 J. D-3 Bhows,
11.30-3pp.-12.0 Q: Jazz,
11.50-3pp.-12.0 Q:

7.0-9.0 T: (1) May, Riddle, Christy, Anthony, Kenton, Van Damme. (2) M. Davis, Ladnier-Mezz, Wilbur de P., Wild Bill, Hucko, Diz. Getz, K. Oliver, Brubeck-Desmond. (Repeated 10.0-12.0.) 8.30-9.0 F 2: First Lady of Jazz: Ella.

THE

8.30-9.0 F 2: First Lady of Jazz: Ella. 8.50-9.15 C 1: Glenn Miller Ork. 9.10-9.50 S: Jazz Requests. 9.45-10.0 J: Cool Jazz. 10.0-10.55 F 1: Jazz Microgrooves.

MONDAY, FEBRUARY 24: 7.0-9.0 p.m. T: (1) Bing, B.G., Ella, J.D. (2) James, Kenton, Bud Powell, M. Davis, Parker.

by F. W. STREET

NORK, Ory, T. 9:30-10:30 app. K: Jam Session. 10:5-12:0 J: D-J Shows (nightly) 10:15-10:35 C 1: Jazz Session.

7.0-9.0 p.m. T: (1) Ellington 1938-58. (2) Tatum (30 mins.). Louis-Himes, Getz, Diz.

HAROLD



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10.40-11.15 D L: Jazz Glub.

RIDAY, FEBRUARY 28:
4.0-4.30 K: Jazz Glub 57.
4.45-5.0 C 2: Diango.
7.0-9.0 T: (1) May, Ambrose,
B.G., Shaw. (2) Pops Foster,
Lunceford, Ellington, Wiggins, Pettiford, Getz, Hamp,
9.0-9.25 J; Stars of Jazz.
9.10-9.50 S: For Jazz Fans.
9.10-10. N: Jazz Programme.
9.15-9.45 P 2: The Living Jazz.
10.30-11.15 D L: Baker's Dozen.
Programmes subject to change.

Miles Davis.

TNURSDAY, FEBRUARY 27:
6.30-7.0 pm. D E: Jazz Session.
7.0-9.0 T: (1) S-F, T.D, Miller.
James, (2) Rollins, Webster,
L. Young, Tristano, Lunceford, Simeon, Parker, J. P.
Johnson, Hamp, Petitiord,
8.0-8.30 W: Harry James Show.
8.30-9.0 P: 2 White Notes . .
Black Musicians.
9.0-9.30 P: 2 World of Jazz.
9.0-9.30 P: 3: World of Jazz.
9.0-9.30 P: 3: World of Jazz.
9.0-9.50 S: For Jazz Fr.ns.
9.30-10.0 F 4: Louis' Autobiog.
10.4-11.15 D L: Jazz Glub.
FRIDAY, FEBRUARY 92.

B:

H

J: K:

Nº OF

0.30-1.13 D L: BARET'S DOZER.
grammes subject to change.

KEY TO STATIONS

RTF Prance 1: 1-1829, 48.39.
2-193.

RTF France 2: 280, 218, 318, 359, 379, 445, 498.

Hilversum: 1-402, 2-298.
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BBC: E-464, L-1500, 247.
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Belgian Radio: 1-484, 2-324.
3-267, 4-198.
RIAS Berlin: 303.
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41.29

AFN: 344, 271, 547, 5484.
SBC Stockholm: 1571, 255.
245, 396, 506, 49 band.
Monte Carlo: 255.
BR Munich: 375, 187, 487.
SBDR Stuttgart: 522, 49.75.
HR Frankfurt: 506.
Europe 1: 1622.
VOA: 7.0 p.m. 13, 16, 19, 31, 41 bands, 10.0 p.m. 19, 31 bands plus 1734 from 11.0 p.m.
Luxembourg: 208.

LOU VAN REES' INTERNATIONAL BAND EXCHANGES

OPEN LETTER

As most of the readers of the Melody Maker know, there has recently been a ban placed on my office by the British Musicians 'Union. I last week wrote to the editor putting before him my case. It was, however, impossible for him to reproduce this in full. I am, therefore, using this advertisement as a medium to put before the readers my own point of view, rather than at this stage taking legal action against the Musicians Union.

put neture the readers my own point of view, rather than at this stage taking legal action against the Musicians Union.

As most people know, I have engaged many British, Continental and American Orchestras on a reciprocal basis for over 8 years. The Orchestras that I have engaged from British include GERALDO, TED HEATH, VIC LEWIS, TITO BURNS, JOHNNY GRAY, IVY SENSON, etc., and many thousands of working hours have been booked for British Orchestras in Holfand and the Continent, all in resident jobs. But we have also booked without exception all the American bands coming from the States to Europe like LOUIS ARMSTRONG, STAN KENTON, COUNT BASIE, JACK TEAGARDEN, THE MODERN JAZZ OUARTET, SARAH VAUGHAN, RID ORY, GEREY MULLIGAN, CHET BAKER, JAZZ AT THE PHILHARMONIC, LIONEL HAMPTON, ERROLL GARNER, INZZ ALLESPIE, NAT 'KING' COLE, WOODY HEIMAM, THE GLENN MILLER ORCHESTRA, and we are expecting DAVE SRUBECK, ELLA GOODMAN, BOUIS ARMSTRONG again, and many others.

The reason for this dispute was that our segency booked a Dutch Orchestra for a resident season in England for this coming summer, fulfilling all the stipulated terms and conditions laid down by the British Musicians' Union. When the M.U. refused this exchange the only redress our agency had was to protest to the British Ministry of Labour.

protest to the British Ministry of Labour,
When the M.U. learned of this they took the action of advising their members
not to accept engagements under any circumstances through my agency.
As I arrange band exchanges throughout the world, and also as the Melody
Maker is read in all the countries from which these exchanges are made, I fell
that it was only fair that your seaders should be given the opportunity of hearing
my side of the story. In my mind this ban can only be detrimental to British

Lou Van Rees AMSTERDAM



THE RHYTHM SECTION (EP)
The Legal Nod (c): Out Of Braitn
(b): Walk, Chieken, Walk, With
Your Head Picked Bald To The
Bone (a): They Look Alike (b).
(Fontana TFE17003—12s. 10jd.)
Hank Jones (pno.): Barry Galbraith (gtr.); Milt Hinton (bass);
Osic Johnson (drs.). (a) 25.4-36.
(b): 35.56, (c) 8.5/56. USA. (Am.,
Columbia.).

"THE SAX SECTION" (EP)
The Return Of The Redhead (b);
Shoutout (a); Blues For The
Highbrow (b); On The Mellow
Side (b).

(Fontana TFE17006—12s. 10[d.) (a)—Peanuts Hucko, Boomie Richmond (clts.); Phil Bodner (flute, clt.); Charlie O'Kane (flute, clt., bass-clt.); Romeo Penque (clt., booc, cor Anglais); Johnny Williams (pno.); Milt, Hinton (bass); Osie Johnson (drs.), 5 6 55. USA. (Am. Columbia.)

(drs.) 5 6.56. USA. (Am. Columbia.)
(b)—Al Cohn, Zoot Sims, Eddie Wasserman (tnrs.); Sol Schlinger (bar.); Hank Jones (pnp.); Milt Hinten (bash); Don Lamond (drs.); 26 58. Do. (Do.)



• HANK JONES

. . . convincing and unpretentious.

Reeds and rhythm show their paces

Rhythm Section" and "The Sax Section." I am told the reason for the names is that the main intention of the records was to explain to the layman the construction of these two sections of the jazz ensemble.

To me this seems faintly ridiculous.

The performances on "The Rhythm Section" are no different from any of a dozen other recordings by contemporary-style jazz groups of the same instrumentation.

They are the usual routines,

They are the usual routines, with plane and guitar doing most of the work, relieved by bass and drums spots for the sake of variety.

variety.

In America some attempt was made to foster the educational aspect by including in the sleeve note a treatise (by MM columnist Burt Korali) on the evolution of the rhythm section. But here, presumably because of the smaller space on an EP sleeve, this has been omitted.

this has been omitted.

In its place we are treated to platitudes about how wonderful the musicians are, including the highly debatable statement that guitarist Barry Gabraith plays "in the true Charlle Christian tradition"—debatable because he plays no more like Christian than do eight of any of ten of today's best plectrumists.

iday's best plectrumisss.

"The Sax Section" has not even proved to be an accurate name. The LP consisted of three different groups, one with flute, oboe, etc., so a more correct name would have been "The Reed Section."

would have been "The Reed Section."

More serious is what has been lost by the LP having been pruned down to EP size. Whoever selected the tracks—someone at Philips' headquarters in Holiand. I understand—seems to have known nothing of the LP's intention or if he did, he didn't know it featured three groups.

He has presented us with three tracks by one group and one by another, thereby not only giving a preponderance of three to one to the group with the least spectacular instrumentation. but leaving out the third altogether.

Fortunately, the music is much better

Fortunately, the music is much better than Fontana's presentation.

"The Rhythm Sec-tion" men, he ped by tunes that are more than just adequate— one each by Johnson.

EWPORT

Galbraith, Hinton and Manny Albam—mix excellently to produce a relaxed but lively swing. Individually each has things to say that are not too hackneyed, and each says them unpretentiously but convincingly—particularly Hank Jones, though guitarist Galbraith runs him very close. "The Sax Section" EP is an equally attractive proposition. The writing pood, everybody blows well.

good, well.

all by Al Cohn—is good, everybody blows well.

As well as rocking infectiously, the mediumpaced "Shoutout" has the added interest of the wide range of colour made possible by other instruments be a id a saxophones. There is good solo work by Johnny Williams and the always interesting Milt Hinton has a spot.

The fast "Rednead" and sweet "Blues" and a sower "Blues" and always interesting Milt Hinton has a spot.

The fast "Rednead" and "Mellow Side "feature the three tenors and Mellow Side "feature the three tenors and hearitone sound first heard way back in 1947 from Woody Herman in his "Four Brothers."

After having been a deletion for some while, incidentally, this memorable recording has just been relissued on two LPS—Woody Herman's "The Three Herds" (Phillips BBL7123) and "The Big Sound" volume of "Dazzling Jazz" (BBL7209). — Edgar Jackson.

Leonard Feather

Feather

LEONARD FEATHER AND
HIS ALL STARS (EP)
"From Beverly Hills "
The Goof And Is an;
Beverly Hills; East
Coasi-West Coast (East
Side-West Side) (original title Sidewalks Of
New York).

(MGM EPS31—11s, 1id.)
Buddy Collette tinr, flute,
alto; Bob Enevoldson (tnr.,
valve-tmb.; Don Fagerquist (tpt.; Andre Previn
(pno., vibories) in (ar) Pete
Rugolo (arr., pno. behind
flute asolo in (ar) Curtis
Counce (bass); Stan Levey
(drs.!; Peather (supervisor),
1955. Hollywood. (Am.
MGM.)

THIS little lot starts with a gimmick. They've got an instrument they call the vibories. Actually it's a vibraphone played by a keyboard attachment instead of the usual mallets. And that explains how in Al Cohn's "The Goof And I" Andre Previn achieves those staggeringly fast runs of chords as well as single notes.

runs of chords as well as single notes.

As a matter of fact, it might not be going too far to say this disc is a gimmick throughout.

Buddy Collette is often worth listening to. Don Fagerquist and Bob Enevoldsen are not exactly exciting, but they are consistently musicianly. Andre Previn is hardly a mind stimulator, but he's invariably an ear tickler. The smooth rhythm section swings—at any rate sometimes.

Yet I seem to smell a rat—or, if you prefer it, sense a slight buige in the cheek. Everything is a little too passe as all the too positely unhurried—all as though nobody had ever heard of a clock, but everyone knew that to get a good box office you had to cater for others besides the jazz intelligentsia.—Edgar Jackson.

Jackie McLean

JACKIE MeLEAN QUINTET (LP)
"Lights Out."
Lights Out; Up; Lorraine; A Foggy
Day; Kerplunk; Inding.
(Esquire 12 in, LP 32-041-39s, 7jd.)
McLean (alto); Donald Byrd (tpt.);
Elmo Hone (ppo.); Doug Watkins
(bass); Art Tayler (drs.), 27/1/56.
USA. (Am. Prestige.)

They call this set "Lights Out" because the title piece was recorded in not much more illumination than you'd need for a kies and cuddle session.

Idea was to foster relaxation. It seems to have worked. This 12-minute-odd sequence of 18 choruses of the blues at slow tempo never gets near to being flurried.

McLean, at his best yet on records, pours out his heart with an emotional intensity to which few give way except in the dark. To his now well-known (I might have said over well-known) instrumental ability, Donald Byrd, too, adds feeling. Elmo Hope, weaving lovely, fluent melodic lines, is a concert in himself.

It is a pity the glare was not turned down for some of the other numbers, too. It might have prevented "Inding"—a nearly 70-bars-to-the-minute version of "I Got Rhythm"— and "Up," an even more frantic (80 bpm) tear-up of the same chord wequence, from being such masses of notes for notes' sake, and brough about the repose that would have allowed a little more thought for lines worth calling music.

Things are not a great deal better in the slower tunes. Even in the very slow "Lorraine" (a Donald Byrd "original" on the chords of "Embraceable You") Byrd has found no inspiration



MILT HINTON

. . . always interesting

for anything much besides his familiar cliches.

In none of the other tracks does McLean reach the heights he does in "Lights Out." and it is the intelligent tasteful and imaginative Elmo Hope who provides the really worthwhile solo work.

or anything much besides his smiliar cliches.
In none of the other tracks os McLean Inches the heights of the h

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Show business There are such things
There tracks contain what may well prove to be some of the outstanding tenor saxophone
jazz issued in this country during 1958. On this record is exhibited every facet of
Rollin's tremendour gifts.—Benny Green

r tremendous gyrs.

nded play

EP173 THE VERY SOUND—Stan Getz Quartet
Indian summer
Long Island sound
Crary chords

Long Island sound
Marcia
EP170 BRIAN WOOLLEY'S JAZZMEN
Buddy Bolden's blues
Chimes blues
EP171 THE REVIVAL SOUND—Humphr
Blues for two
High Society Tiger rag Chattanoo Chattanooga i rey Lyttelton B Panama First of many

dard play
10-515 THE 2.19 SKIFFLE GROUP
Union maid / This little light of mine
10-516 THE STATION SKIFFLE GROUP
Steamboat Bill / Titanic

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Billy May recreates Lunceford

(f)—Ella Fitzgerald (voc.); Armstrong (tpt., voc., announcer); Edmond Hall (cft.); Trummy Young (mb.); Billy Kyle (pno.); Bale Jones (base); Barrett Deems (drs.).

(g)—Personnel as for (f); Armstrong pt. conly.

(h)—Armstrong All Stare (with Armstrong pt., compere; joined for finale by Jacquet, Phillips (tnrs.); Edison, Ediridge (tpts.); Ellis (gtr.); Brown (base).

LL this was recorded at a Norman Granz jazz concert eld in August, 1956, in Hollycod's 20,000-seater natural uphitheatre known as The Bowl. As must be expected from such diversified cast on occasions see this, this is rather a curate's is.

a diversified cast on occasions like this, this is rather a curate's seg.

The jam session consists of the usual sequence of improvised solos, the players taking some four choruses each.

Flip Phillips does not seem to have been at all inspired. He tends to be wishy-washy and uncertain. Roy Eldridge is more assured but not much better—indeed, worse if you don't like high-note squealing.

Harry Edison, who opens the proceedings, is by far the most enjoyable but, like the others, sounds none the better for the crude and often badly balanced riff backgrounds.

In the ballad medley Eldridge plays a more original and worth-while line and is better in other respects. Edison again does well in his riding and witty way. Phillips plays feelingly, but too often seems at a loss for a good idea to keep his improvisation flowing and interesting.

In the Peterson Trio set, Oscar and Herb Ellis, well backed by Ray Brown, sound in good form. Peterson really gets going.

In his spot with Ella Pitz-

Willie Smith

gerald, Louis Armstrong puts on his familiar fun-man act, but is less successful on trumpet and it is Ella who is the main attrac-tion.

is Eila who is the main attraction.

The finale is just what you might expect—an inconsequential but lively wind-up.

Musically, the best part of the show was provided by Art Tatum, whose dark focured just three months at coured just three months at the event. As you can hear from Philips EP BBE12136, which issues four Tatum "in concert" titles our Jain me included in Vogue LP I.DE.018, brilliantly as he plays in the studio Tatum would often swing more in public, and he does so here.

EMI did a wise thing in giving his part of this Granz concert an EP to itself.—Edgar Jackson.

Billy May

BILLY MAY AND HIS ORCHESTRA

(LP) ceford Recreations "

"Jimmle Lunceford Recreations"
Tain't What You Do, It's The Way
That Cha Do It (V) (g): Ain't
She Sweet? (V) (k): Charmaine
(V) (a): Uptown Blues (b): Margle (V) (c): Coquette (V) (d):
Amnie Laurie (c): Well, All Right
Then (V) (h): Blues in The
Might (V) (f): My Blue Heaven
(V) (h): Four Or Five Times (V)
(l): "m Walking Through Heaven
(V) (m): For Dancers Only (j):
Cheatin' On Me (V) (n): Rhyth
Is Our Business (V) (o).

(Capitel 12 in, T924-33s. 8jd.)

(Capitol 12 in, T224—33s. 8id.)

May (leader); Willie Smith (alto, bar., in (i), (o) voc.); Willie Schwartz (alto, clt.); Joe Thomas (thr., in (i)) voc.); Ted Nash (thr.); Chuek Gentry (bar.); Bob Lawson (saxes); Pete Candoli, Conrad Gazzo, Mannie Klein, Vito Mangano, Ollie Mitchell (tpts.); Trummy Young (tmb., in (c), (f), (g), (k), (n) voc.); Joe Howard, Eddie Kusby, Dick Noel, Si Zentner (tmbs.); Jimmy Rowles (pno.); Al Hendrickson (gtr.); Joe Mondragon (bass); Alvin Stolier (drs.); Dan Grissom (voc. (a), (d), (m)). (a)—(if) 15-6.57; (g)—(j) 16-6.57; (k)—(o) 18-6.57.

Original Lunceford recordings († deleted): (a) Brunswick 02983; LAST38; (b) Parlophone R2828; Philips BBL7073; (c) 02570, Brunswick LAT8027; (d) 02721; (e) 02549, LAT 027; (f) 03308; (g) (n) R20471, BBL 7073; (l) 02758, LAST38; (j) 02531, LAST38; (k) R27057; BBL7073; (i) 02544, LAT8027; (o) 01965.

ON to a record scene crowded with tributes and reincarnations, as it were, comes a set of "Authentic Re-creations by Billy May of the Original Lunceford Style."

I don't quite know who will want it—old Lunceford admirers, maybe, though I should think they would prefer the originals, and people looking for agreeable dance music studded with swinging solos—but I have to report that the job has been nicely done.

done.

The first well-remembered bars of "Tain't What You Do" alert us to the fact that everything is much the same as on the Parlophone release.

Trummy Young is here to sing it again, ringing only one or two changes, and Willie Smith gets closer to his old alto part than you would think possible or desirable. Only Alvin Stoller, given the thankiess task of repeating Crawford's drum break,

Blues By Busic

"Blues By Basie"
Tootle; How Long Blues (V); Way
Back Blues; Blues (I Still Think
Of Her) (V); Harvard Blues (V);
Sugle Blues (Bugle Call Rag);
'ake Me Back Baby (V); The
Golden Bullet; Nobody Know
(V); Royal Garden Blues; I'm
Gonna Move To The Outskirts Of
Town (V); Bluebeard Blues.
hillps 12 in. BBL7100—37s. 6jd.)

NOT a new collection, nor even that's too good to miss. Most are band blues made between 1935 and 42—fine-toned swinging items with such illustrious soloists as Dicky Wells, Buck Clayton, Buddy Tate, Don Byas and Basie himrefit.

Jimmy Rushing sings six, including the mysterious "Harvard Blues", "Bugle" and "Royal Garden" are by Byas, Clayton and rhythm; "Way Back," is slow plano improvisation; "Tootie." Bluebeard " and "Builet" are by 1950 small groups with De Franco (Clark Terry should be added to the sleeve personnel for the last two). A most valuable Basie set which includes only four or five reissues.—M. J. LENNY WAMBRO QUINTET (EP)

LENNY HAMBRO QUINTET (EP) omin' Thru' (a); Ain't She Sweet (a); Libation For Celebration (c); Blue Light (b).

(Fentana TFE17005-12s. 10id.)

STARS of this 1956 Lenny Hambro EP are planist Eddie Costa and the guitarists—

Barry Gaibraith (track 3) and Sai Saivador (others).

Hambro's striving to tread the Charile Parker path only lets you know how far behind Parker he lags. Even so he deserves some of the applause due for one of the disc's chief attractions—its undeniable joility.—E. J.

Reissues

ONNIE DONEGAN—Gamblin' Man. (Prev. Nixa Ni5093, revd. 8/6 57.) I'm dust A Rolling Stone: My Dixie Darling, (Prev. Ni5108.) Putting On Style. (Prev. Ni5903, revd. 8/6/57; inc. in LP NPT19021.) Now also EP NEP24067.

JOE NEWMAN-King Size: Midgets: This Time The Dream's On Me. (Prev. inc. in Vogue LP LAE12049, revd. 7/9/57.) Now also EP EPV1236.

MUGGSY SPANIER—Bugle Call Rag; Ja Da; Panama: Tin Roof Blues. (Prev. Inc. in Vogue LP LDE.015, revd. 19/9/53.) Now also EP EPV1237.

STATION SKIFFLE GROUP—Steam-boat Bill; Titanic. (Prev. inc. in Esquire EP EP161.) Now also standard 78 10-516.

ART TATUM—Humoresque; I Know That You Know: Tatum Pele Boogle (prev. Litle Boogle Woogle): Yester-days. (Prev. inc. in Vogue LP LDE.081 revd. 30-70 54.) (All also prev. inc. in Vogue EP EPV1212 with The Kerry Dance.) All now also Philips EP BBE12136.

falls short of my expectations.

The Note confirms that Billy May "lovingly and painstakingly wrote out the scores note for note from the old records, and even included the occasional minor fluifs."

Uncreative work, perhaps, but we must remember that May—who calls Lunceford's "the greatest all-round outfit ever"—borrowed some of the Lunceford sound. So this may be public repayment of a debt, and not a bad thing.

All tanough, May has worked hard to reproduce the originals in spirit and substance. In this he is vastly helped by four Luncefordians: Trummy, Willie Smith, Joe Thomas and Dan Grissom.

Trummy sings and turns out

he is vastly helped by four Luncefordians: Trummy, Willie Smith. Joe Thomas and Dan Grissom.

Trummy sings and turns out this famous solos on "Margie" and "Annie Laurie" with most the right favour into the vocal quartets, though these do not have the balance of the originals.

Smith not only re-creates his own solos—"Uptown." "Blues Smith not only re-creates his own solos—"Uptown." "Blues In The Night." Rhythm Is Our Business" and, on baritone, "Blue Heaven"—but attends to Ted Buckner's, on "Margie" and "Ain't She Sweet," and sings a little.

Joe Thomas, rescued from retirement, I believe, was flown in from Kansas City. He sounds better than ever, booting out a fierce solo on "Well All Right" and excellent ones on "Annie." "Rhythm" and "Cheatin." He also does well singing "Four Or Five Times."

Grissom is, as ever, a very commercial proposition. Years ago he made "Charmaine" and other titles hard for me to take, and today he is no more appetising to my taste. All the same, he was a part of Luncefordism. Band work is generally well played, although some of it sounds stiffer ("Coquette," for example) than it used to, and trumpet execution is probably improved. But the main impression is one of familier music more brightly recorded.

And when you listen to these arrangements, done as they are well ahead of their time. A currous but likeable LP.—Max Jones.



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His Latest Triumph!

JIMMY RUSHING

"IF THIS AIN'T THE BLUES"

DINAH/OH, LOVE/SOMETIMES I THINK I DO/PENNIES FROM HEAVEN/MY FRIEND MR. BLUES/
IF THIS AIN'T THE BLUES/I CAN'T UNDERSTAND/TAKE ME WITH YOU, BABY
Vanguard 12' L.P. PPL 11008

HERB GELLER PEAYS

Herb Geller (alto Sax); Lorraine Geller (piano); Curtis Counce, Leroy Vinnegar (bass); Lawrence Marable, Ederidge Freeman (drums) Love Is Like A Turtle/Sweet Vinegar/Sleigh Ride/etc. En:Arcy 12° L.P. EJL 1248

MAYNARD FERGUSON in "Jam Session"

Herb Geller (alto sax); Bob Cooper (tenor sax);
Bob Gerdon (baritone sax); Mill Bernhart (trombon
John Simmona (basa); Claude Williamson (piano);
Max Roach (drums) ne);

Air Conditioned/Our Love Is Here To Stay EmArcy 12 L.P. EJL 1270

JULIAN "CANNONBALL" ADDERLEY vol. 2

James Cleveland (trombone);
erome Richardson (tenor sax); Codi Payae (baritone sax);
Rsi Adderley (trumps); J. Johnson (trombone);
Paul Chambers (bass); John Williams (plano);
Hax Racek, Kenny Clarke (drums)
Everglade/You'd Be So Nice To Come Home To/etc.

EmArcy 7" E.P. ERE 1551

TERRY GIBBS

Terry Gibbs (vibes); Herman Wright (bass); Terry Pellard (piano); Nib-Berill Dahlander (drums) Seven Come Eleven/Lonely Dreams/Dickie's Dream/ Imagination/etc. EmArcy 12' L.P. EJL 1249

JOE SAYE (plane) "Scotch On The Rocks"

Milt Hinton, Whitey Mitchell (bass); Sonny Payne Osle Johnson (drums); Herbie Manne (flute); Barry Galbraith, Mundell Lowe (guitar) Scotch Migt/I'll Know/Carioca/etc. EmArcy 12" L.P. EJL 1271

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"Piano Moods"—Vol. XI

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Monday, February 24th CHRIS BARBER'S JAZZ BAND
with OTTILIE PATTERSON
Interval Planist - JOHNNY PARKER

Tuesday, February 25th ALEX WELSH AND HIS BAND

Wednesday, February 26th HUMPHREY LYTTELTON AND HIS BAND

Thursday, February 27th
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See also Sunday.

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From the North, Granada presents
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OPEN AGAIN, "Orange Tree,"

PARK LANE Jazz Club. Crovdon: B R I A N TAYLOR Jazzband. JOSEPHINE STAHL, DAVE JONES Trio. 7.30

PRINCESS LOUISE (Holborn Tube)
BALLADS and BLUES, Ewan McColl
Filteroy Coleman, Pegsy Seeger Dear
Gitter, 7.15.

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"CATS CABIN"— the FIRST MODERN JAZZ CLUB in Harrow is opening March 3, with guest stars TOMMY WHITLE and JOE HARRIOTT.—British Legion Hail, Northolt Road, South Harrow.

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CY LAURIE JAZZ Club: OWEN BRYCE JAZZBAND featuring LYNN TRENT, 7.15-10.45.

DALSTON Middleton Arms, Queens-bridge Road; Modern jazz, 8-16,30, DOBELL'S RECORD RECITAL CLUB. Guest: YONY HALL Also labest Liste St. W.C.2, 8-10-30, Admission 27.

Lisie St. W.C.z. 8:10:30. Admission 2:.
1.C.A. 17. Dover Street, W. 1. 8 p.m.:
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AGAIN. SOUTHALL "White Hart": "JAZZ COURIERS" with TUBBY HAYES, RONNIE SCOTT.

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Underground): MR. AGKER BILK'S
PARAMOUNT JAZZBAND.

BROMLEY, KENT, "White Hart." 7,30-10,30: TERRY LIGHTFOOT

CASTLE, TOOTING: IAN BELL'S JAZZMEN. GUEST: KEN COLYER. CY LAURIE Jazz Cub: GRAHAM STEWART SEVEN featuring ALAN ELSDON, 7.15-10.45.

EPSOM, Railway Hotel: ROB

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow: KEN COLYER JAZZMEN,

MORDEN, "THE CROWN": MIKE PETERS' JAZZMEN, 7.30-10.30. WOOD GREEN: OWEN BRYCE and

WEDNESDAY

AT THE SKIFFLE CELLAR, 49, Greek Street, W.1, 7,30-11 p.m.: THE FABULOUS CITY RAMBLERS, plus THE SOUTHERNERS and guests,

BLUE FRIARS Skiffle Club at the "Northern Star." New Southgate, N.11, about 8 p.m. Free membership tonight. Admission 2/-.
CHRIS BARBER Jazzband, "White Hart." Southsil.

CY LAURIE Jazz Club: BRIAN TAYLOR'S BAND, 7.15-10.45

DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane: ACKER BILK'S PARAMOUNT JAZZBAND.

FARNAM, Church House: KEN
COLYER'S Jazzmen, 8-11-30.

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THURSDAY

THURSDAY

ACTON'S MODERN Jazz Club.

White Hart, 8-10.30 p.m.

BADOVER, FIESTA HALL: AVON
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ANOTHER BATTERSEA two-groumodern session: Kenny Barker, Do Middleton.—"SWINGHOUSE," Crave Hotel, 7.45-10.30 Bar. Guests. AT THE SKIFFLE CELLAR, 49 Greek Street, W.I. 7.30-11 p.m.: THE GREAT PETE CURTIS FIVE, plus the ASH VALLEY SKIFFLE.

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CY LAURIE Jazz Club: BRIAN
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BRUBECK: I PLAY

THE controversial Dave Brubeck this week replied to his British critics.

Speaking to a Melody Maker reporter before his Leicester concert on Monday, Brubeck commented: "I think far too few critics, especially in Britain, but also in the States, take the trouble of criticising religiously." I have been criticised intelligently.

"I have been criticised intelligingthy." I have been criticised intelligently.

"I have been criticised intelligingthy." I have been criticised intelligingthy.

"I have been criticised intelligingthy." I have been criticised intelligingthy.

"I have been criticised intelligingthy." I have been criticised intelligingthy.

"I pon't they realise that half has one would be marine Hall. Feetwood, in June for his second summer season.

MANCHESTER.—Club Django over to its new venue at The

SOUTHPORT.—Ted Heath and his Music will appear at the Floral Hall on March 22.

SOUTH AMPTON.—Chris Barber's Jazz Band pays a return visit to the Royal Pier Pavillon in February 28.



ISLE OF WIGH Reader, 14-year-old who sounds an up-a ing mixture of Anne and Joan Regan, is ing frequently at Flamingo Club. WIGHT. - Pat ear-old singer.

MANCHESTER.—Club Django moves to its new venue at The Piccadilly Hotel tonight (Friday)

LEICENTER.—The bands of Mick Mulligan, Sandy Brown and Cy Laurie, with singers George Melly and Neva Raphaello, Mil take part in a Festival of Jazz at the De Montfort Hall, Leicester, on Sunday (23rd),

LIVERPOOL — The Temple, Liverpool's home of jazz, re-opened this week

BLACKPOOL. — Guitarist Sam Gelsley will summer with Paul Burnet's Orchestra in "Show Time" at Blackpool's North Pier.

BATH.—Leo Robson, Ports-mouth Empire carinettist has joined drummer-leader Joe Danie's at the Regency Ballroom.

NORFOLK. — Planist Ron Burton leads a trio at the Palm Court Bar King's Lynn.

NEWCANTLE. — The Cougars Skiffle Group, of Hebburn-on-Tyne, will appear in the concert by Laurie London at the City Hall. Newcastle, on February 28.

BELFAST. — The Muskrat Ranblers have replaced the White Eagles Jazz Band at Queen's University Drill Hall on Saturdays.

Saturdays.

YORKSHIRE.—Pifteen-year-old drunmer John Dean, of Cleckheaton, has joined West Riding gig king Stanley North at Bradford Windsor Halls.

MIDLANDS — Wolverhampton blind planist Harvey Morris made his broadcasting debut yesterday (Thursday) in "Tea Time Cabaret."

VIOLINIST - arranger Harry Dannel! is now contracted for h! fifth successive year at the Grand Pavilion, Porthcawl, where he is leading Ted Boyce (pno., tmb.), Gan Evans (el. org., pno.), Derrick Roberts (alto cit.), Mike Bake (tpt. arr.), Ken Pye (drs.) and Guy Taylor (bass, gtr., vcls.).

Dates with the Stars

(Week commencing Feb. 23)
Shirley ABIGAIR
Pantominm: Hippodrom
Dudley
Paul ANKA
Saturday: Musio Ha
Aberdeen
BEVERLEY Sisters
Week: Savoy, Lincoln Hippodrome,

Eve BOSWELL Pantomime: Palace, Man-chester

Murray CAMPBELL Week: Hippodrome, Der Alma COGAN Week: Empire, Glasgow ne, Derby

Bob CORT Week: Metropolitan, W. CRICKETS

Saturday: Trocadero, Ee-phant and Castle Jill DAY Season: Adelphi Theatre, W.

Terry DENE
Week: Cariton. Norwich
Lorrae DESMOND
Saturday: Music Hall, Aberdeen

deen
Lonnie DONEGAN
Week: Empire, Leeda
Johnny DUNGAN
Week: Gaumont, Worcester
Morton FRASER'S Harmonica
Rascals

Rascals
Pantomime: Palladium, W.
Nat GGNTLLA
Week: Empire, Edinburgh
Ronnie HARRIS
Week: Empire, Nottingham ek: Empire, Nottingham d HOCKRIDGE

Pinsbury Park
David HUGHES
Week: Pro-Audrey JEANS Pantomime

me: Hippodrome, Audrey
Pantomime,
B:rmingham
KENTONES
Saturday: Music Hall, Aber-

deen

Desmond LANE
Week: Metropolitan, W.
MACKELL Twins
Week: Royalty, Chester
Chas McDEVITY
Sunday Proprie Challes

Chas McDEVITY
Sunday: Empire. Chatham
Week: Carlton. Norwich
Gary Miller
Engineers. Trocaders, El rday: Trocadero, Ele ant and Castle Anne SHELTON

Anne SHELTON
Week: Empire, Newcastle
Pauline SHEPHERD
Week: Metropolitan, W,
SMITH Brothers
Week: Paluce, Leicester
Victor SOVERALL
Week: Empire, Liverpool
TANNER Sisters
Saturday: Trocadero, Elephant and Castle
THREE MONARCHS
Season: Prince of Wales, W,
Hedley WARD Trio

Season: Prince of Wales, W. Hedley WARD Trio Week: His Majesty's Thea-tre, Aberdeen tre, Aberdeen
Terry WAYNE
Week: Empire, Glasgow ..
David WHITFIELD
Pantomime: Palladium, W.

YANA Week: Empire. Pinsbury Purk

Notes Mike Pincombe (bass) at the New Continental Grill Room. Cardiff.

No replacement has yet been fixed for Palladium MD Cyril Ornadel, who leaves in April to conduct "My Fair Lady" at Drury Lane. Mentioned as possible successors are trombonist Eric Tann, who has just finished a seazon as MD for the Max Bygraves show in Manchester, and violinist Reg Coles.

FORMER West End drummer Parry England is currently cading Ken Harding (pno.) and

JAZZ FESTIVAL B From Page 1

auditions, which will be lined up by MM Editor Pat Brand, who has been appointed a mem-ber of the International Board of Advisers to the Newport Jazz Festival.

estival.

George Wein told Pat Brand
at the musicians should preferbly be between 16 and 25 for an
chestra of four trumpets, three
combones, five saxes and four rhythm.

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ability.

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ing the New York jazz scene and undergo further rehearsals.

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STEELE REJECTS

TOMMY STEELE has turned down an offer of £2,000 a week from the London Palladium.

Negotiations for the rock-'n'-roll star to play a fortnight's season at the Palladium collapsed last week-end.

£2,000 offer

Tommy's agent, Harold Fielding, told the Melopy Maker:
"The approach came from Mr. Val Parnell. His first offer
was for £1,500 a week. He eventually raised it by degrees
to £2,000—stating that only in the case of Danny Kaye
had he paid more than this amount to any star appearing
at the Palladium.
"The decision to turn down the offer was the decision of
Tommy himself, his managers Larry Parnes and John Kennedy,
and Ian Bevan and myself, representing this office.

'Earning plenty'

"The money doesn't matter—Tommy is earning plenty. Nor does he have to play the Palladium. But it has always been my policy wherever possible to wave the flag. In Tommy Steele we have a star of the first magnitude, and we're going to tell the world."

At Liverpool, where he is in the last week of his pantomime season at the Royal Court "I am slightly disappointed. Naturally it is every artist's dream to top the bill at the London Palladium, Whether I'm worth 2id or \$2.000 doesn't interest me. I've turned it down as a matter of principle."

Tommy starts a two-week concert tour of Denmark and Sweden at Copenhagen on April 14.



DUNCAN FOR BROONZY BENEFIT

COUNTRY and Western singer
Johnny Duncan has been
added to the list of stars donating their services for the Big Bil
Broonzy Benefit Concert at the
London Coliseum on March 9.
A recording company will
record the show if contract snags
can be ironed out.
The Bank of England has given
permission for the proceeds to be
sent to Broonzy in America.

Boyce Band booked for Wimbledon

The Denny Boyce Orchestra has been booked for a minimum of six months at the Wimbledon Palais, opening on March 24.
Denny will front the 14-piece band which is currently finishing an eight-week season at the Royal, Tottenham.
It includes singer Colin Day and girl jazz stars Gracie Cole (tpt.) and Mary Lou (alto).



Two shots from the BBC's
"Jazz Saturday" at the
Albert Hall last week-end.
Seen, top, is singer Cleo
Laine duetting in "Mean To
Me" with Johnny Dankworth
and (below) Humphrey Lyttelton takes a solo. Maurice
Burman reviews the show on
page 9.

day trip for

BILLIE HOLIDAY is to sing in London—for one concert

Lady Day, as she is known to the world's jazzmen, will be flown from New York by agent Harold Davison for one concert at the Royal Festival Hall on Easter Monday (April 7).

With Humph

Billie will be part of the
Easter Parade of British and
American stars at the Pestival
Hall, following June Christy
and Ted Heath the previous
day (see page 5).
On the concert, Billie will be
accompanied by the Humphrey
Lyttelton Band.

She was previously in Britain in January, 1954.

FATHER'S DOING FINE!

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WORLD

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bel.
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are five LPs by Eydle Gorme,
rble Green, Zoot Sims, the
xidentals vocal group and 21
e-t Coast Jazz stars led by
alincey Jones.





LAUGH WITH

Spike Milligan IN NEXT WEEK'S MM

Flying visit

Maxine Daniels made a hastily xed TV appearance in Antwerp ist week-end. Finishing her performance at ondon's Celebrity Restaurant at a.m. on Sunday, she flew to ntwerp and back, in time for er Brighton Hippodrome show Monday.

The Roy-al 12

Harry Roy is to open at the oyal. Tottenham, on March 4 nd is currently lining up a band omposed of four saxes, four umpets, three rhythm and a ri singer.

POLICE ARREST TADD DAMERON

New York, Wednesday,—Pian-ist-composer Tadd Dameron, who wrote "Lady Byrd" and "If You Could See Me Now," has been arrested on a drugs charge,

It is alleged he sold a quantity of heroin to a Government agent.

JACKSON'S GUEST

Singer Paul Beattle appears in the Jack Jackson TV Show to-morrow (Saturday).

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FIVE BROADCASTS

FOR DILL JONES Pianist-leader Dill Jones has five Light Programme airings lined-up for next month.

They are: A guest appearance on "Johnny Come Lately" (5th), "Jazz Club" (6th), "Plano Play-time" (13th and 27th) and "Linger Awhile" (15th).

Dill and his trio appear on BBC-TV's "Six-Pive Special" on March 22.

"School" MD

Robert Probst will be the Musical Director of the musical School "which opens on March 4 at the Princes Theatre, W. Stars of the show are Eleanor Drew, Jean Bayliss and James Maxwell."

Jennifer Loss deputised for her bandleader-father at Mecca's Carl-Alan Awards presentation on Friday. Joe Loss — whose band was judged the best modern dance orchestra for the fifth year—was at a private func-tion. She is seen with Oscar Rabin, who won the Award for the best resident band,

Mambo Music at the Metro club

MAMBO music has taken over at Le Metro Club (W.). After 16 months at El Toro-iSwiss Cottage), Enrico and his Latin American Music moved in on February 10.

Enrico leads Conrad Martinez, Syd Taylor, Bill McDermott, Tony Carunna and Lew Stevenson.