

Melody Maker

FEBRUARY 22, 1958 World's Largest Sale EVERY FRIDAY 6d.

Youth is
OK: Lotis
See Page 7

BRITISH JAZZ FOR NEWPORT

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 Stockholm's Concert Hall.

STAR LIFT

THE Spring is bringing many American visitors to Britain.

AMONG 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."

Jerry Lee Lewis OK for Britain

"GREAT 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 LAINE IN CLASH WITH MU

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

He threatened to walk out of a BBC late-night 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 debut in "Sunday Night At The Palladium" this week-end.

AT least one British jazzman will appear at the Newport (Rhode Island) Jazz Festival this July.

He will be a member of an orchestra the like of which has never before been contemplated.

It will comprise some 20 musicians drawn from no fewer than 13 different countries.

Radio and TV

Not only will this orchestra appear at the Newport Festival. It will also be recorded in America by Columbia Records, will appear on TV and radio, and may undertake a concert tour.

Organisers of this orchestra are Marshall Brown, Director of the Farmingdale High School Band—one of the major sensations of last year's Festival—and George T. Wein, Vice-President and Musical Director of the Newport Jazz Festival.

'Monumental'

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

Page 17, Col. 3

'Oscar' for Frankie!



NO wonder Frankie Vaughan is smiling! On Tuesday he learned he had been voted "Show Business Personality of 1957" by the Variety Club of Great Britain. This is a good send-off for Frankie'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 (14th). The Crickets concert has been re-set for March 22 instead of 23.

The Crickets will now play at the Ritz, Wigan, on March 18 instead of at Blackburn. Anka flies into Britain from New York next Thursday morning and opens his 23-day tour at the Music Hall, Aberdeen, on the following Saturday.

IT WAS O-KAYE FOR MAX



"Hold it," says Max Bygraves 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.

● Nat 'King' Cole



COLOUR-BAR

[I]N a recent "Ebony" 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 camouflage their bias by

NAT 'KING' COLE

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

using the South as a whipping-boy to avoid sponsoring qualified Negro artists.

Using this method, "the Madison Avenue boys and big companies control and dictate what is seen on TV and govern the tastes of the people."

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

▶ SACRIFICES

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

Louis is NOT finished

MAX JONES said practically all there was to say in praise of the Armstrong autobiography on Brunswick (LAT8211-4). Among the 48 titles, there's enough music to refute, five times over, the oft-heard suggestion that Louis has no further contribution to make, that he is now just repeating, less well, what he has done before.

On several tracks he and the

... THIS ALBUM PROVES IT

current All Stars succeed in carving the original versions, "King Of The Zulus" and "Two Deuces," for example, are far less scrappy than the originals, and Armstrong's own contribution to them is better poised, more profound and believe it or not, less marred by fluffs.

Here are two performances which can be added, forthwith, to the long list of Armstrong classics.

If further proof were needed of Satchmo's continued technical competence, hear him play rings round "Cornet Chop Suey" a test-piece written in the angular, arpeggio style appropriate to the cornet, and much harder to play on trumpet.

With Trummy playing an exemplary ensemble part, these Hot Five re-creations most stand as the finest examples of New Orleans-style playing to be found in contemporary jazz, bettering even the consistent Kid Ory Band.

Long silence

From those who, since the Armstrong tour, have been chanting *ad nauseam* that the All Stars can't play New Orleans jazz, that Louis is incapable of providing the necessary simple, 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 re-creations 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 enthusiasm than he did 35 years ago.

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 objectless in New Orleans lead.

Likewise in "Snag It," after Lawson has led for the opening ensembles (they do the famous trumpet break together, with Louis taking a wonderfully fruity second part) Louis takes over for the final ensembles and poor Yank vanishes entirely.



says
**HUMPHREY
LYTTELTON**

which Louis still has over every aspect of his art.

Here he tackles numbers which earned him world acclaim as a trumpet virtuoso—and consistent with his strict professional habits, he plays them in the same way.

There are trivial concessions to *anno domini*—"When You're Smiling" and "Some Of These Days," which end with a straight chorus pitched an octave higher than normal trumpet range, are taken a tone down in key.

Otherwise, Louis takes on everything that he did 20 years ago, with only the occasional sign of strain.

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 Al Stars, Hines and Catlett notwithstanding.



● Earl Hines

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RUINED ME ON TV



● Bing Crosby ● Betty Hutton ● Frank Sinatra
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.



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, Sol, Lah, 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 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."

Wide field
"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 add to the wonderful days of skiffle and rock."
Stanley Black's first job was in my band at Margate. He was 16 and a straight pianist with no knowledge of jazz or dance music—he even thought dance bands used 'cellos.

Best jazz
In a few months, however, he was recognised as the best jazz pianist in Britain. He taught himself arranging and composing and today has conducted and composed for over 50 films. Recent ones have included "The Dangerous Years" and "The Naked Truth." And he is in the process of writing for Frankie Vaughan's new film, "Wonderful Things."

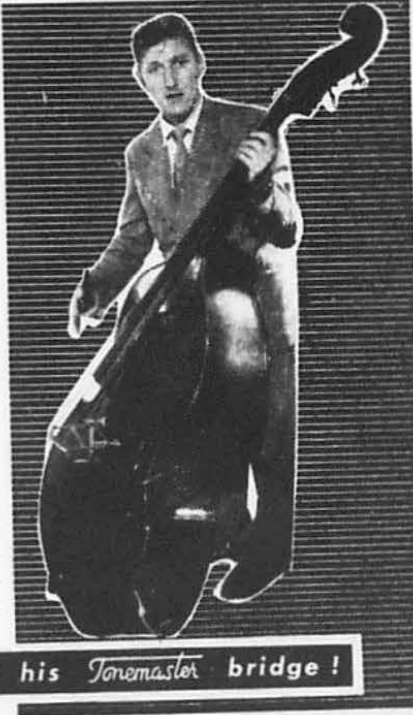
He records prolifically for Decca, and his new LP, "Moon-

How much do you earn now?" Isn't that question in rather doubtful taste, Maurice? "It may be. Nevertheless, how much do you earn?" "A little more than £4 15s. a week and mind your own business."
"What of the future?" He sighed. "I can only see as far as the red ring round the date on the calendar." "Sympathetically. I went into the kitchen and put the kettle on again."

If you ask me

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Rosie goes to Paris



Pictured arriving at Orly Airport on Sunday are singer Rosemary Clooney 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

GRANADA television, on Monday, presented the first of a new series, "Melody Ranch." It featured Bill O'Connor, Libby Morris, blonde ex-Squadronnaires singer Jackie Lee, The Maple Leaf Four and Danny Levan and his Ranch Hands. Guests on the show were the Tanner Sisters.

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 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. Already scheduled is a jazz treatment of the "Gigi" score played by the Dick Hyman trio.

BRUSSELS Fair and three days at the Belgian resort, Knocke.

New Johnson group
J. J. JOHNSON'S new group, featuring Nat Aberley 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 night 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, Olive Miller, Fletcher Henderson's orchestra, and the late Albert Ammons.

Off to Europe
ARVELL SHAW, the cosmopolitan bassist, takes off for Europe again next June as a member of the Teddy Wilson trio with Swedish drummer, Bert Dahllander for one day at the

GRACIE BACK IN MARCH



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 Hippodrome and a nation - wide 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.

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

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

The show is called "Oh, Captain," 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

For 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.

BACK FROM NEW YORK



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

Sal Mineo as Krupa

From
BURT KORALL

NEW YORK, Wednesday.—Teenage 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 pianist

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

First LP

JERI SOUTHERN will record her first LP for Roulette under the musical direction of Lennie Hayton. . . . Billie Holiday is slated to make an album for the Columbia next week. . . . The second Timex All-Star Jazz Show will take place on CBS-TV on April 30. Already set are Louis Armstrong, Jack Teagarden, Lionel 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 Gothic Room at Hotel Duane in Manhattan.

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KILBURN, GAUMONT SEATE	Sunday, March 2nd
SOUTHAMPTON, GAUMONT	Monday, March 3rd
WOLVERHAMPTON, GAUMONT	Tuesday, March 4th
NOTTINGHAM, ODEON	Wednesday, March 5th
BRADFORD, GAUMONT	Thursday, March 6th
WORCESTER, GAUMONT	Friday, March 7th
IPSWICH, GAUMONT	Saturday, March 8th
DONCASTER, GAUMONT	Sunday, March 9th
SALISBURY, GAUMONT	Tuesday, March 11th
CARDIFF, CAPITOL	Wednesday, March 12th
HAMMERSMITH, GAUMONT	Thursday, March 13th
	Friday, March 14th
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'COOL JUNE' DATE WITH TED HEATH

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

By **LAURIE HENSHAW**

Heath and his Music at the Royal Festival Hall.

The show will be staged at 3 p.m. The following day, June flies to Holland to resume her European tour with "The June Christy Show."

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

appearance in Britain. The nearest she got to these shores was to Dublin with Stan Kenton back in 1953.

"She will be flying in from Italy on the Friday, and the group with her—which includes saxists Bud Shank and Bob Cooper, June's husband—will be taking a break over the week-end while June plays Britain."

FIRST BIRTHDAY OF 6-5 SPECIAL

RUSSELL QUAYE'S City Ramblers have been added to the all-star bill appearing in the first anniversary show of BBC-TV's "Six-Five 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 seen.

IVY BENSON HAS A NEW SINGER

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. 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 personal 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.

Lanza will still finish his tour

THE five British concerts which singing star Mario Lanza missed this week have been rebooked for March and April.

Lanza has spent this week recuperating in his villa in Rome following a dental infection.

He was due to fly to Britain last week-end for his second countrywide tour. But his doctor banned him from making the trip.

He will now arrive sometime next week and his first date is in Belfast on March 1.

Tour dates

He will then follow with this rearranged tour: Bristol (4th), Manchester (6th), Newcastle (9th), Brighton (12th), Bradford (16th and 18th), Birmingham (21st), Croydon (23rd), Edinburgh (25th), 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 Otis 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 Festival Hall Recital Room on Tuesday, on March 2. Chris pays his first visit to Croydon since August for a concert at the Civic Hall.

Police guard Marion



POLICE reinforcements were called in when Marion Ryan made a personal appearance on St. Valentine's Day (Friday) at the Granadagram—Granada Cinemas' first record shop—at Greenford.

Marion was mobbed and had to run for shelter in the adjacent cinema.

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 Barrington after Jane had presented her with a Valentine bouquet.

NEWS SPOTLIGHT

DAVID HUGHES has his first London Variety date for nearly a year when he starts a week at the Finsbury 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 debut in ATV's "Jack Jackson Show" on March 8. On Monday the group airs in "Midday Music Hall."

New faces Gerry Grant, singer with the Colony Restaurant, W., makes his TV debut on March 6 in "New Aids 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 Lita Roza star in BBC-TV's "Sing For Your Supper" on March 7.

Visitor Manchester singer Paul Beattie appears in ATV's "Jack Jackson Show" tomorrow (Saturday).

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

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

Session The Brian Taylor Jazzband on Sunday starts 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 Ronnie Hilton will guest on Cyril Stapleton's "Show Band Parade" on March 6.

Joining Ex-Teddy Foster singer Dorothy Edmond next week joins the Frank Abbott Orchestra at Darlington's Majestic Ballroom.

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.

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.

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

Rosetta will be accompanied on the tour by the Mick Mulligan Band. For the concert at Sheffield, Bradford and Leeds, Chris Barber's Band will be added to 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 Palladium pantomime "Robinson Crusoe" reached its 100th performance yesterday (Thursday). The show—starring David Whitfield, Arthur A-Key and Tommy Cooper—has been extended to April 5.

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Laurie Henshaw on new discs



L-r, Michael Holliday, Doris Day and Eve Boswell

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 before. 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. 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 makes a pleasant meal of "Keep Me In Mind." Backing is "That's Love."

Doris Day
THE "Day In Hollywood" LP (Philips BBL7175)

is a compilation of songs from Doris Day films.

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 creating quite a stir in London's jazz circles as a pianist. He is also a highly promising pop singer.

On his first Parlophone release (45-R 4395) 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."

It's interesting to re-hear some of the Day favourites, though inevitably these older performances have been eclipsed by some latter-day Day — notably the "Day By Day" LP (MM 21/9/57).

George Evans

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

I LAVISHED praise on Eve Boswell's "Sugar And Spice" LP (MM 27/10/56).

Now, as an encore, Eve offers a selection of songs of her own particular choice. They're the kind that really reflect the true "me" as my intimate friends know me," she says in her own notes to the sleeve (Parlophone PMC1038).

Again, Eve is tastefully accompanied by Reg Owen, whose arrangements provide a perfect foil for her voice. Highly recommended.

Matt Monro

FORMER Show Band singer, Matt Monro should put you in the mood for romance with "I'll Never Have A Sweetheart" on

Anka goes by bus

A CHARTERED motor coach will take disc star Paul Anka and his stage show on their nationwide tour which begins in Scotland on March 1.

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

Danny turns conductor on March 10. He will 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.

Eddie has had his recording of "Monday" (Col. DB 3956) retitled "The Fanny."

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

Lita will star in ABC-TV's "Top Numbers" this Sunday. Others on the bill include Dickie Bennett, Elizabeth Lerner, Rory Blackwell, Maureen Kerahaw, Group One and Ray Warwick.

Michael will be heard singing the title number in the Rank comedy, "Rooney," due for release on March 27. The number can also be heard on a Columbia release scheduled for February 28.

Frankie is to star in the summer Vaughan Brighton Hippodrome.

Pontana 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

ALYN AINSWORTH'S BBC Northern Dance Orchestra is more than a match for some bands operating from the South.

Now, by way of somewhat belated 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.

Gogi Grant

I APPLAUDED Gogi Grant's "Both Ends Of The Candle" 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 oldie in contemporary beat fashion sadly misfires. "The Golden Ladder," a pseudo-spiritual, is better suited to Johnnie Ray. No go, Gogi!

Bing Crosby

THERE'S some very early Bing on "Bing" (Philips EP BBE12142), though the sleeve omits to mention the fact.

However, those familiar with the Groaner's work will recognize 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 jive 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 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, "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 release on Mercury MT 198. This is Sarah at her most commercial, but listen to the technique of her version of the oldie "Bewitched." The flip side is "My Darling, My Darling." Most agreeable.

TOMORROW'S HITS

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

● SUGARTIME, McGuire Sisters (Coral Q72305).

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

● TO BE LOVED, Jackie Wilson (Coral Q72306).

The "Reet Petite" boy comes through with another winner issued on February 28.

● LOVE BUG DRAWL, Jimmy Edwards (Mercury 7MT183).

A groovy number with Country and Western overtones. Ideal for jivers. (Note: This Jimmy is no relation to the British comedian!)

Tony Bennett

BENNETT is a highly-rhythmic singer, and projects his songs with emotion and conviction.

There are some listenable performances on the LP "Tony Bennett 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 Des Bagny's "Dumplin'" and "Sylvia's Calling" on Fontana H 108. Whoever 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 sounds like a saw mill going full blast.

17 GREAT RECORDING STARS! 21 HIT TUNES!

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JERRY LEE LEWIS
'Great Balls of Fire'



CHARLIE GRACIE
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NEW RELEASE:
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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 knocking the kids, trying to destroy their confidence right at a time of life when everybody needs it most.

I 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 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

Dad's old tweed cap, for example. Stroll nonchalantly up to the youth club in the matronly rig affected by Mum, perhaps. Not ruddy likely.

All right. Maybe the styles and extravagancies of junior are outlandish. But at least, they're his own. Is he expected to stop the brave experiment of growing up, to abandon all enterprise and initiative, merely to perpetuate the mistakes and prejudices of his forefathers?

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 declining standards and boasting how much better they did things. Strange, then, that the records show that things are improving.

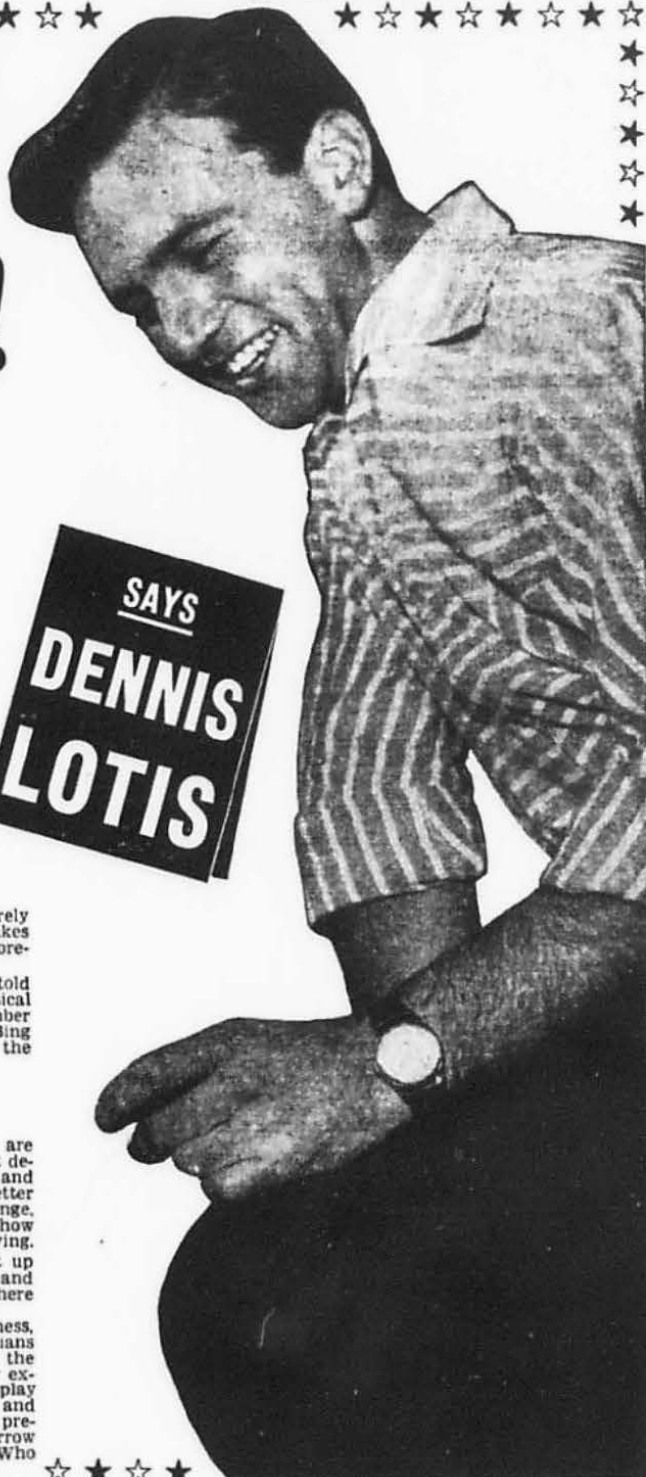
Faster times are put up at sport; industrial and scientific progress is there for everyone to see.

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 psychiatrist. It's their parents.

There's something distinctly unhealthy about resentment of change. And 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?

I've watched some of the old 'uns who throw up their hands in pious horror at the uninhibited young. See them throw off restraint on



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 ridicule the jeans and the sweaters.

Readers' queries

HAS Joe "Fingers" Carr been featured on a record under a different name?—J. Q., Liverpool.

Yes, as Lou Busch. WHO are the artists impersonated by Sammy Davis, Jr., on his recording of "Because Of You"? (Brunswick 05326).—C. H., London.

Side 1—Nat "King" Cole, 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-

son, Jerry Lewis and Dean Martin.

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 "Blueberry Hill"?—M.W., Stafford.

Yes (Brunswick 04372). HAS Paul Robe on recorded "The Canoe Song" from "Sanders Of The River"?—C.W., Manchester.

Yes (HMV EP 7EG 8185 and 88316).

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Date and disc

DENNIS starts a Varietour at the Royalty, Chester, on March 19—his first dates in Varietour 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, listen 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 red crowned by a hat that says Kiss Me.

But don't let him dare criticise his children for their "abandoned" behaviour the old humbug.

Not to me, anyway.

For a Record party

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for
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ASTORIAS
AMERICAN BLEND

Plan your song before you start writing

LAST week I advised you not to abandon the well-tryed 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 always."

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

Hubert W. David

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended February 15, derived from information supplied by 21 leading record stores.*

This week	Last week	Title	Artist	Label
1	(1)	THE STORY OF MY LIFE Other discs—Dave King (Dee); Alma Cogan (HMV); Marty Robbins (Fon); Gary Miller (P-Nix).	Michael Holliday	Columbia
2	(2)	JAILHOUSE ROCK	Elvis Presley	RCA
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); Victor Silvester (Col).	Frank Sinatra	Capitol
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); Four Esquires (Lon); Three Kaye Sisters (Phi); Rita Williams (Ori).	Marion Ryan	Pye-Nixa
10	(10)	PEGGY SUE Paul Rich (Emb).	Buddy Holly	Vogue-Coral
11	(8)	GREAT BALLS OF FIRE George Gilbe (RCA).	Jerry Lee Lewis	London
12	(18)	JAILHOUSE ROCK (EP)	Elvis Presley	RCA
13	(14)	BONY MORONIE	Larry Williams	London
14	(19)	RAUNCHY Winifred Atwell (Dee); Bill Justis (Lon); Ernie Freeman (Lon); Billy Vaughn (Lon).	Ken Mackintosh	HMV
15	(—)	SUGARTIME Jim Dale (Par); Alma Cogan (HMV).	McGuire Sisters	Vogue-Coral
(—)	(—)	MAGIC MOMENTS King Brothers Parlophone Four Lads (Phi); Southlanders (Dee); Gary Miller (P-Nix).	Ronnie Hilton	HMV
(—)	(—)	PUT A LIGHT IN THE WINDOW Southlanders (Dee); Gary Miller (P-Nix).	King Brothers	Parlophone
20	(20)	AT THE HOP	Nick Todd	London
(20)	(20)	RAUNCHY	Billy Vaughn	London
(20)	(20)	LOVE ME FOREVER	Eydie Gorme	HMV
(—)	(—)	RAUNCHY	Bill Justis	London

* STORES SUPPLYING INFORMATION FOR RECORD CHART:
LONDON—Leading Light, N. J.; A. H. Tindle, S. E. 15; Imhof, W. C. 1; W. A. Clarke, S. W. 6; Kolo For Records, E. 10; MANCHESTER—Dunne Wholesale, Ltd., 1; H. J. Carroll, 18; BLACKWOOD—City Lewis, Ltd.; MIDDLESBROUGH—Sykes Record Shop; SLOUGH—Hickies; EDINBURGH—Bandparts Music Stores, Ltd., 1; SOUTH SHIELDS—Saville Brothers, Ltd.; HULL—Sydney Scarborough, Ltd.; CARDIFF—Boyd; NEWCASTLE—J. G. Windows, Ltd., 1; TORQUAY—Paish and Co., Ltd.; BOLTON—Engineering Service Co.; WORTHING—J. W. Mansfield, Ltd.; LIVERPOOL—Nems, Ltd., 1; GLASGOW—McCormack's, Ltd., C. 2; BIRMINGHAM—R. C. Mansell, Ltd., 2.

THIS copyright list of the 24 best-selling songs for the week ended February 15, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (1) THE STORY OF MY LIFE (A) (2-)
- (10) MAGIC MOMENTS (A) (2-)
- (3) LOVE ME FOREVER (A) (2-)
- (2) APRIL LOVE (A) (2-)
- (4) ALL THE WAY (A) (2-)
- (7) JAILHOUSE ROCK (A) (2-)
- (23) SUGARTIME (A) (2-)
- (5) MY SPECIAL ANGEL (A) (2-)
- (9) FORGOTTEN DREAMS (A) (2-)
- (8) MA, HE'S MAKING EYES AT ME (A) (2-)
- (6) KISSES SWEETER THAN WINE (A) (2-)
- (13) PUT A LIGHT IN THE WINDOW (A) (2-)
- (11) OH BOY! (A) (2-)
- (—) CATCH A FALLING STAR (A) (2-)
- (22) AT THE HOP (A) (2-)
- (15) AFFAIR TO REMEMBER (A) (2-)
- (14) TAMMY (A) (2-)
- (16) PEGGY SUE (A) (2-)
- (17) WAKE UP LITTLE SUSIE (A) (2-)
- (20) CHICAGO (A) (2-)
- (18) I LOVE YOU, BABY (A) (2-)
- (12) ALONE (A) (2-)
- (19) LET ME BE LOVED (A) (2-)
- (—) YOU ARE MY DESTINY (A) (2-)

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A—American.

TOP JAZZ DISCS

Week Ended February 15, 1958

This week	Last week	Title	Artist	Label	London	Glasgow	Belfast	M'ncaster	B'mingham	Newcastle	Liverpool	Cardiff	POINTS
1	1	JAZZ GOES TO JUNIOR COLLEGE (LP)	Dave Brubeck	Fontana	—	1	6	1	2	—	2	2	52
2	2	MODERN JAZZ QUARTET AT MUSIC INN (LP)	—	—	—	2	2	9	—	1	—	8	39
3	3	TO SWING OR NOT TO SWING (LP)	Barney Kessel	Vogue	—	—	—	3	3	4	—	4	30
4	5	JAZZ AT OBERLIN (LP)	Dave Brubeck	Vogue	5	7	7	8	—	1	9	—	29
5	7	SUCH SWEET THUNDER (LP)	Duke Ellington	Philips	—	—	—	—	4	3	1	—	25
6	4	ELLA AND LOUIS AGAIN—Vol. I (LP)	Ella Fitzgerald and Louis Armstrong	HMV-Verve	—	5	1	—	—	—	3	—	24
7	6	CHRIS BARBER PLAYS—Vol. IV (LP)	—	—	—	—	—	—	4	6	6	—	22
8	8	THE LOUIS ARMSTRONG STORY—Vol. I (LP)	—	—	—	—	—	—	—	—	8	—	20
9	—	VIC DICKENSON SEPTET—Vol. IV (LP)	—	—	—	—	—	—	2	—	—	—	19
10	11	THE GERRY MULLIGAN QUARTET AT STORVILLE (LP)	—	—	—	8	—	—	4	5	—	—	16
11	10	ELLA AND LOUIS AGAIN—Vol. II (LP)	Ella Fitzgerald and Louis Armstrong	HMV-Verve	—	—	5	—	—	—	5	—	12
12	—	JOHNNY HODGES AND THE ELLINGTON ALL-STARS (LP)	—	—	3	—	—	—	—	—	—	9	10
13a	—	A SWINGIN' AFFAIR (LP)	Frank Sinatra	Capitol	—	3	—	—	—	—	10	—	9
13b	9	THE OLD RUGGED CROSS	Monty Sunshine	Pye-Nixa	—	—	2	—	—	—	—	—	9
13c	—	BASIE'S BACK IN TOWN (EP)	Count Basie	Columbia-Clef	—	—	—	—	—	2	—	—	9
13d	15	THE DRUM SUITE (LP)	Art Blakey	Philips	—	—	—	—	—	7	—	—	9
17a	16	THE LOUIS ARMSTRONG STORY—Vol. III (LP)	—	—	—	—	—	—	7	—	7	—	8
17b	—	JAZZ AT THE BLACK HAWK (LP)	Dave Brubeck	Vogue	—	—	—	—	—	—	—	3	8
19a	—	RUBY BRAFF (EP)	—	—	4	—	—	—	—	—	—	—	7
19b	—	ON STAGE (LP)	Bill Perkins	Vogue	—	4	—	—	—	—	—	—	7
19c	—	DJANGO (LP)	Django Reinhardt	Oriole	—	—	—	—	—	—	4	—	7

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

CALL SHEET

(Week commencing February 23)

Ronnie ALDRICH and Squadronaires
Sunday: Coventry Theatre, Coventry
Friday: County Modern School, Blandford
Saturday: Winter Gardens, Eastbourne

Vic ASH and his Music
Week: Jazzland, Nottingham

Chris BARBER and Band
Sunday: Empire, Liverpool
Monday: Mack's, Oxford St.
Tuesday: Royal Festival Hall
Wednesday: Southall
Friday: Pier Pavilion, Southampton
Saturday: The Dome, Brighton

Owen BRYCE and Band
Sunday: Empire, Chatham
Monday: Cy Laurie Club, W.
Tuesday: Jazz Club, Wood Green
Saturday: Jazz Club, Maidstone

OLVDE VALLEY Stompers
Wednesday: Palace Ballroom, Maryport

Johnny DANKWORTH and Orchestra
Thursday: Co-operative Hall, Nuneaton
Friday: Town Hall, Cheltenham
Saturday: Leas Cliff Hall, Polkstone

Basil KIRCHIN Band with Rory BLACKWELL
Sunday: Jazz Club, Oxford
Friday: Winter Gardens, Malvern
Saturday: Empire, Taunton

vic LEWIS and Orchestra
Monday: Southampton



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

Eric SILK and Southern Jazzband
Friday: Southern Jazz Club, Leytonstone

Betty SMITH Quintet
Wednesday: Slough
Thursday: Hull
Friday: Moxborough
Saturday: Chingford

Alex WELSH and Band
Sunday (afternoon): Arlington Hall, Southend
Sunday (evening): Jazz Club, Wood Green
Tuesday: Mack's, Oxford St.
Wednesday: Jazz Club, St. Albans
Thursday: Ex-Services' Club, Watford
Friday: Town Hall, Kendal
Saturday: Bodega, Manchester

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated February 19, 1958.

- (1) GET A JOB (ABC Paramout)
 - (10) CATCH A FALLING STAR (ABC Paramout)
 - (7) SAIL ALONG SILVERLY MOON (Dot)
 - (4) SHORT SHORTS (Dot)
 - (6) I BEG OF YOU (ABC Paramout)
 - (10) DON'T (ABC Paramout)
 - (3) AT THE HOP (ABC Paramout)
 - (2) OH, JULIE (ABC Paramout)
 - (9) SUGARTIME (Coral)
 - (20) SWEET LITTLE SIXTEEN (Chess)
 - (—) TWENTY-SIX MILES (Capitol)
 - (17) YOU ARE MY DESTINY (ABC Paramout)
 - (—) TEQUILA (Challenge)
 - (5) THE STROLL (Mercury)
 - (12) MAYBE (Castells)
 - (14) LA DEE DAA (Swan)
 - (—) WITCHCRAFT (Capitol)
 - (14) STOOD UP (Imperial)
 - (—) ARE YOU SINGING (Cadence)
 - (12) DEDE DINAH (Avalon)
 - (17) MARCH FROM "BRIDGE OVER THE RIVER KWAI" (Columbia)
 - (20) GOOD GOLLY, MISS MOLLY (Specialty)
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Songwriters

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

MS must bear name and address of the sender, and must be accompanied by S.A.S. Post to Songwriters' Advice Bureau, "Melody Maker," 189, High Holborn, London, W.C. 1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until March 8, 1958, for readers in Britain; until April 8, 1958, for foreign and Colonial subscribers.

THE NEW KING

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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.

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 trademark. The gradual building up of almost unbearable tension from a quiet beginning to the blasting climax of an improvisation.

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

READERS' LETTERS

edited by

BOB DAWBARN

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

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

from the Chris Barber clique.—C. J. Smart, Wallington, Surrey.

Creative, inspired

I 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.

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

BRUBECK cool? If so, then the old Goodman quartet was ice cold.

Incidentally, the Jazz Couriers played jazz music.—R. J. Plumb, Worcester.

Beverly Race?

IS Steve Race a jazz critic or a budding Beverly 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 MELODY 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.—C. M. Chandler, Hatfield, Herts.

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

FRONT-LINE BASS

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

because 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, melodic 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, Twyford, Berks.

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

LEAVE HUMPH ALONE

HUMPH 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.—Geoffrey Leggatt, Chelmsford, Essex.

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?

Word from Wisbech



reported by
STEVE RACE

I AM writing this 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 after pretending to do some gardening. No doubt it's the same in your house.

One of the strange facts of our twentieth century civilisation is that the most interesting news 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 fortnight later on the kitchen floor.

Never seen

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

"Archbishop wins jazz poll," it says. Or perhaps: "Organist pinned against cinema roof." I stop, crouch down on the spot, and read.

Are you with me? Right—we proceed. Last week I was told by a greenfingering friend that all daphnerhinum 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 daphnerhinum 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-

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 annoyed the music teacher. "There are many other ways of using guitars," she said.

Decoration

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-shaped damp-marks.

And I could think of several things Elvis Presley 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 Hall Jazz Saturday

BANDS: Johnny Dankworth, Humphrey Lyttelton, Alex Welsh, Tony Kinsey. GUESTS: George Chisholm, Joe Harriott, Kathleen Stobart, Alan Clare, Donald Purches, Bruce Turner.

Dankworth and Welsh are the two best bands of their kind, and it would help if more singers could get the piano backing that Alan Clare, with the Kinsey group, gave Rosemary Squires—though they might not have her talent.

Lyttelton is an enigma. His hand consists of modern players, with him holding the mainstream reins—an organ, and, ah, combination. He don't bark yet.

Congratulations to the BBC for a good jazz concert.

says
Maurice Burman

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

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'BROKEN DATE'

THIS is ballet with a beat. A completely contemporary picture of modern youth: its hopes and heartbreaks, joys and illusions, selfishness and sensuality. It is brilliantly based on an idea of 23-year-old French writer Françoise Sagan, designed by 29-year-old Bernard Buffet, and the music by the equally youthful Michel Magne contains more worthwhile melodies than many a U.S. musical. The story it tells will be better understood by the under-25s than by their disapproving elders. But even the latter cannot easily deny the sincerity with which it is enacted.—P. B.

At a Paris rehearsal—L-R, Claude Bolling, Françoise Sagan, Noelle Adam, Toni Lander, Vladimir Skouratoff.

ON THE BEAT

THIS monstrous tax. That is 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. 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 every time he has his instrument repaired.

"Because all accessories are also subject to this tax." All that is, except the organ and the piano. And why these two have been exempted, nobody knows!

Indefensible

AS for the rest, if you buy a trombone you pay between £5 and £51 11s. tax; on a saxophone, from £16 to £43 8s.; on a cornet, from £5 to £13 5s.; on a violin, between £7 and £105 12s. All adding up to a vast revenue for the Chancellor of the Exchequer? Too vast for him to slash from the Government receipts? Not at all! Total annual receipts from this "Tax on Living Music" are well under £1 million. It is up to every member of the MU to continue to press for

the abolition of this indefensible imposition.

Fast work

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

with PAT BRAND



Bride," at London's Ritz Cinema and 38 other cinemas. Then, on Friday last, they had a call from Ben Nisbett, of Feldman's. Paddy Roberts had come in with a title song for the picture, written that morning. They rushed to Feldman'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 credits and in the closing moments of the picture. By Wednesday new copies were distributed. On Thursday night, the picture had its premiere. Happy is the Bride. Happy the Boulting Brothers. And Happy is Paddy Roberts.

Silent Bronzy

BILL BRONZY has written 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 (\$275), 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 selections are: "Suddenly It's The Western Brothers!" "Percy Edwards in Hi-Fi." "Bertha Wilmot sings Gershwin." "Jimmy Wheeler at Las Vegas." And (my favourite): "Bob and Alf Pearson Under Glass."

IF

IF you were watching the Perry Como Show on Wednesday you saw Como, Ginger Rogers and Pearl Bailey wondering who composed the number—"IF."

"JOHNNY 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

sends this special report from Hollywood

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 1945 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 Coker 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 rock-'n'-roll," he avowed. "As a matter of fact I'm very grateful for it. It makes me a lot of money. But I do love the real blues and singers like Jimmy Rushing and Joe Turner. "I confess, too, to liking country and western and almost all sincere folk music, provided it is in tune." How about the bad sounds in rock-'n'-roll—the nasal electric guitar, for example?

Lived with Negroes

"Yes, I like it," said Johnny. "It's the conception that counts. It's what the guys play. Johnny Otis is white—of Greek origin. However, he always lived in a Negro neighbourhood. He was brought up with the music of the coloured churches. "I worked for 10 years in the South," he pointed out. "You know the Negroes have come further than any other race in such a short time. They have contributed so much to the world."

Johnny was born, in 1922, in Vallejo, California. He was raised in Berkeley. He loves animals and wanted to be either a farmer or a doctor. "But I changed my mind when I saw and heard



Johnny Otis, pictured with his family in Hollywood

the Basie and Goodman bands in 1938. From then on I was determined to be a drummer. "My father was then in dire straits. He was a grocer, but there was a depression. He was on relief. There was no money for musical instruments. "I signed my father's name to a hire purchase contract. Of course, I couldn't pay. However, when the man came to take the drums away he said I could go down to the music shop to practise."

Johnny's first job was in Reno, Nevada, in 1941. He had a trio—trumpet, piano and drums. "We got \$15 a piece, 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 my salary! The next week we managed to make five dollars each extra by cleaning out a cesspool!"

Feldman II

When Johnny went back to Berkeley he married his hometown 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 Shuggie. Shuggie, at the tender age of four, is astounding absolutely everyone with his prowess at the drums. He bids fair to be another Victor Feldman. After getting married Johnny came to Los Angeles. His swinging band was popular at the famous Club Alabam here during the mid-forties. "It was about four years ago that rock-'n'-roll really started big and it was right here in southern California. It all

"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

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 house. He is now re-activating his "Dig" Record Company that also puts out good jazz LPs. Besides drums, Johnny plays piano, vibes and, of course, sings.

HOLLYWOOD HEADLINES

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. Elvis is hoping the army will



The Kenton band—a new LP.

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

The new Pat Boone baby is named Laura Gene. . . . Capitol Records took its recording crew to the Casbar Room of the Hotel Sahara, in Las Vegas, to record the latest Louis Prima-Keely Smith LP "Sahara Swing Shift." Jayne Mansfield, in describing the gowns for her forthcoming Las Vegas singing stint, said: "My dresses fit so that you know I'm there, but I won't do much peeping out." New male jazz singer Mark Murphy was especially great on the "Stars Of Jazz" TV show, with Shelly Manne, last week. . . .

Kenton's LP, just released, has arrangements, by Joe Coccia (pronounced Coshier), of standards and is similar to Stan's previous "Sketches" and "Standards" albums. . . . Capitol has released a single by Laurie London described as the "Whitechapel" teenager who flipped London. . . .

Johnny Otis LP, "The Johnny Otis Show," includes 16-year-old Jeannie Sterling, with the Moonbeams as well as Marie Adams and Mel Williams. . . . Frankie Laine signed with the Dunes Hotel, Las Vegas, to receive \$25,000 a week for 16 weeks, payable over an 18-month period. . . . Ex-Freshman Ken Erarr (husband of screen star Jane Withers) debuted his new vocal quartet on Capitol. . . .

The "Rendezvous With Howard Lucraft"

This book should have been a Hollywood film

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.). 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 nothing to equal his lyrics for "These Foolish Things," an essay in evocative couplets. 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. Disappointed When Maschwitz heard Strachey's melody, he was bitterly disappointed. And Strachey disliked the title—wanted to call it "These Little Things." Silly man! In 20 years, Maschwitz esti-

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Advertisement for Grafton saxophones. Features a large image of a saxophone and text: 'ITS NEW MARK II GRAFTON', 'GUARANTEED 10 YEARS', 'ITS SUPERB', 'All instruments now fitted with VANDOREN MOUTHPIECES', '60 H.P. TERMS GNS. AVAILABLE', 'Send coupon below NOW', 'Dallas BUILDING CLIFTON STREET LONDON, E.C.2'.

Advertisement for George Melly with Mick Mulligan's Band. Features an image of George Melly and text: 'NOTHING PERSONAL', 'George Melly with MICK MULLIGAN'S BAND and guests', 'DECCA RECORDS', 'THE DECCA RECORD COMPANY LTD'.

Advertisement for Thelonious Monk. Features an image of Thelonious Monk and text: 'Thelonious Monk', 'BRILLIANT CORNERS', 'Clark Terry', 'Ernie Henry', 'Sonny Rollins', 'Oscar Pettiford', 'Paul Chambers', 'Max Roach', 'Brilliant corners: Ba-lue Bolivar ba-lues-aro; Pannonica; I surrender, dear; Bemsha swing', 'LONDON Jazz series LTZ-U 15097', 'BRILLIANT CORNERS', 'LONDON RECORDS'.

Advertisement for Carlton Drums. Features text: '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.—Tony 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. 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.', 'Dallas BUILDING CLIFTON STREET LONDON, E.C.2'.

You don't learn the blues

YOU want me to tell you 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 away. A friend of my 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 father gave me a trumpet—because he loved my mother so much!

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 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

Parker and you play like him, too. 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



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 it. The note I hit that sounds high, that's 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.

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 composition, anyway. You make the outline.

What do I like to play? I like "Round About Midnight." In fact, I like most any ballad. If I feel like playing it.

What do I think of my own

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

People ask me if I respond to the audience. Well, I wouldn't like to sit up there and play without anybody liking it.

I enjoy playing with my own rhythm section and listening to them. I'm studying and experimenting all the time.

I know people have some rhythm and they feel things when they're good. A person has to be an invalid not to show some sign—a tap of the finger, even.

You don't have to applaud. I never look for applause. In Europe, they like everything you do. The mistakes and everything. That's a little bit too much.

If you play good for eight bars, it's enough. For yourself. And I don't tell anybody.

2 MEN with a golden GIMMICK!

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Pat Boone—down on the farm

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 boy-meets-girl level.

There are the stirrings of emotional warmth while dew-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.



Pat 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.



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."

This world of jazz

by MAX JONES

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 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.

US 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.

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 is 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-piece, 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 says. "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 disbanded 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 unobtrusive 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 fashion, 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).

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 Armstrong 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."

JAZZ ON THE AIR

(Times: GMT CET plus 1)

SATURDAY, FEBRUARY 22:
10.0-10.30 a.m. D L: Skiffle 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 Dumbo.
5.0-5.30 B-218m: Kings of Jazz.
6.30-7.0 D L: Just Jazz.
7.0-9.0 T: (1) Mathis, Sinatra, Bushkin, S-F, Phineas N., Kenton. (2) Hamp-Wilson, Wilbur de P., Pell, Rogers-Giuffre, Shank Eldridge-Peterson. (Repeated 10.0-12.0.)
8.30-8.55 J: Of Jazz Interest.
9.8-9.38 B: Earl Bostic.
9.30-10.0 W: Jazz Time.
10.5-11.0 J: America's Pop Music.
10.10-10.30 Y: Jazz Gallery.
11.5-12.0 J: D-J Shows.
11.30- app-12.0 Q: Jazz.
12.0-1.0 a.m. E-Q: Saturday Night Club.
1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, FEBRUARY 23:
4.37-5.15 p.m. A 1 2: Donald Byrd.
5.20-5.30 A 1 2: Jazz News.

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.
8.50-9.15 C 1: Glenn Miller Ork.
9.10-9.30 S: Jazz Requests.
9.45-10.0 J: Cool Jazz.
10.0-10.55 P 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

NORF, 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.

TUESDAY, FEBRUARY 25:
7.0-9.0 p.m. T: (1) Ellington 1935-56. (2) Tatum (30 mins.), Louis-Jones, Getz, Diz.

9.0-9.30 J: Modern Jazz 1955.
9.8-9.40 B-258m: The Real Jazz.

9.10-9.50 S: For Jazz Fans.
9.30-10.0 N: Jazz Programme.
9.30-10.15 I: Jazz Scene.

WEDNESDAY, FEBRUARY 26:

7.0-9.0 T: (1) Shpw, McKinley, T.D., Herman, Donahue. (2) King Oliver, Freeman, Hoagy, T. Louis - T. Lang-Sullivan, Henderson, Slespy John Edes, Norvo.
9.10-9.50 S: For Jazz Fans.
9.11-9.45 P 4: Jazz Atmosphere.
9.15-9.45 C 1: Dave Brubeck.
9.20-10.0 Q: Jazz News and New Discs.
9.30-10.12 Z: Jazz Actualities.
10.0-10.45 O: Roy Eldridge.
10.40-11.25 D L: Dankworth.
10.10-12.0 I: Garner, Rushing, Miles Davis.

THURSDAY, FEBRUARY 27:

6.30-7.0 p.m. 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, Pettiford.
8.0-8.30 W: Harry James Show.
8.30-9.0 P 2: White Notes... Black Musicians.
9.0-9.30 P 3: World of Jazz.
9.10-9.50 S: For Jazz Fans.
9.30-10.0 F 4: Louis' Autobiog.
10.0-11.0 P: Jazz on the Air.
10.40-11.15 D L: Jazz Club.

FRIDAY, FEBRUARY 28:

4.0-4.30 K: Jazz Club 57.
4.45-5.0 C 2: Django.
7.0-9.0 T: (1) May, Ambrose, B.G., Shaw. (2) Pops Foster, Lunceford, Ellington, Wig-zins, Pettiford, Getz, Hamp.
9.0-9.25 J: Stars of Jazz.
9.10-9.50 S: For Jazz Fans.
9.10-10.0 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.

KEY TO STATIONS

A: RTF France 1: 1-1629, 48.39, 2-193.
B: RTF France 2: 260, 218, 318, 359, 379, 445, 498.
C: 3 Rivers: 1-402, 2-298.
D: BBC: E-464, L-1500, 247.
E: NDR WDR: 309, 189, 49.38.
F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
G: RIAS Berlin: 303.
H: SWF B-Baden: 295, 363, 195, 4129.
I: AFN: 244, 271, 547, 54.84.
K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
L: Monte Carlo: 205.
M: BR Munich: 375, 187, 48.7.
N: SDR Stuttgart: 522, 49.75.
O: HR Frankfurt: 506.
P: Europe 1: 1622.
T: VOA: 7.0 p.m. 13, 18, 19, 31, 41 bands, 10.0 p.m. 19, 31 bands plus 1734 from 11.0 D.M.
W: Luxembourg: 208.
Y: SBC Lugano: 563.6.
Z: SBC Geneva-Lausanne: 393, 31 band.

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Advertiser's Announcement

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.

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 Britain include GERALDO, TED HEATH, VIC LEWIS, TITO BURNS, JOHNNY GRAY, IVY BENSON, etc., and many thousands of working hours have been booked for British Orchestras in Holland 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 QUARTET, SARAH VAUGHAN, KID ORY, GERRY MULLIGAN, CHET BAKER, JAZZ AT THE PHILHARMONIC, LIONEL HAMPTON, ERROLL GARNER, DIZZY GILLESPIE, NAY KING COLE, WOODY HERMAN, THE GLENN MILLER ORCHESTRA, and we are expecting DAVE BRUBECK, ELLA FITZGERALD, JUNE CHRISTY, DUKE ELLINGTON, SHORTY ROGERS, BENNIE GOODMAN, LOUIS ARMSTRONG again, and many others.

The reason for this dispute was that our agency 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.

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 felt that it was only fair that your readers should be given the opportunity of hearing my side of the story. In my mind this ban can only be detrimental to British bands.

Lou Van Rees
AMSTERDAM

JAZZ DISCS

Reeds and rhythm show their paces



THE RHYTHM SECTION (EP)
 The Legal Nod (c); Out Of Brain (b); Walk, Chicken, Walk, With Your Head Picked Said To The Bone (a); They Look Alike (b). (Fontana TFE17003—12s. 10d.)

Hank Jones (pno.); Barry Galbraith (gtr.); Milt Hinton (bass); Osie Johnson (drs.). (a) 25.4/56, (b) 3.5/56, (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. 10d.)

(a)—Peanuts Hucko, Boonie Richmond (clts.); Phil Bodner (flute, clt.); Charlie O'Kane (flute, clt., bass-clt.); Romeo Pasque (clt., oboe, cor Anglais); Johnny Williams (pno.); Milt Hinton (bass); Osie Johnson (drs.). 5.6/56. USA. (Am. Columbia.)

(b)—Al Cohn, Zoot Sims, Eddie Wasserman (trns.); Sol Schlinger (bar.); Hank Jones (pno.); Milt Hinton (bass); Don Lamond (drs.). 28.6/56. Do. (Do.)

THESE EPs are excerpts from two American Columbia LPs of the same names—"The

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, with piano and guitar doing most of the work, relieved by bass and drums spots for the sake of variety.

In America some attempt was made to foster the educational aspect by including in the sleeve note a treatise by MM columnist Burt Korall on the evolution of the rhythm section. But here, presumably because of the smaller space on an EP sleeve, 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 Galbraith plays "in the true Charlie Christian tradition"—debatable because he plays no more like Christian than do eight of any ten of today's best plectrumists.

"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."

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 Holland, I understand—seems to have known nothing of the LPs' 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 than Fontana's presentation.

"The Rhythm Section" men helped by tunes that are more than just adequate—one each by Johnson,

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

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

The fast "Redhead" and slower "Blues" and "Mellow Side" feature the three-tenors-and-baritone 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 reissued on two LPs—Woody Herman's "The Three Herds" (Philips BBL7123) and "The Big Sound" volume of "Dazzling Jazz" (BBL7209).—Edgar Jackson.

Leonard Feather

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

(MGM EP631—11s. 10d.)
 Buddy Collette (tr., flute, alto); Ben Enwaldsen (tr., valve-tpn.); Don Fagerquist (tpn.); Andre Previn (pno., vibroes) in (a); Pete Rugolo (arr., pno. behind flute solo) in (a); Curtis Goussa (bass); Stan Levy (drs.). Feather (supervisor). 1958. Hollywood. (Am. MGM.)

THIS little lot starts with a gimmick. They've got an instrument they call the vibroes. 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.

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 Enwaldsen are not exactly exciting, but they are consistently musicianly. Andre Previn is hardly 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 bulge in the cheek. Everything is a little too pat. That croony flute is a little too suave and pretty a little too pately 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 McLEAN QUINTET (LP)
 "Lights Out"
 Lights Out; Up; Lorraine; A Foxy To Day; Kerplunk; Inding (Esquire 12 in. LP 32-041—39s. 7d.)
 McLean (alto); Donald Byrd (tpn.); Elmo Hope (pno.); Doug Watkins (bass); Art Taylor (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 kiss 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 hurried.

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 sequence, from being such masses of notes for notes' sake, and brought 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

for anything much besides his familiar clichés.

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.

Fortunately he is helped by drummer Art Taylor—as forceful as usual, but steadier—and the bass playing of Doug Watkins who knows what to do, when to do it and how to do it well.—Edgar Jackson.

'Hollywood Bowl'

"JAZZ AT THE HOLLYWOOD BOWL"
 Jam Session: Honeyzuckle Rose (a); Ballad Medley: I Can't Get Started (b); If I Had You (c);

MILT HINTON

... always interesting

I've Got The World On A String (d); Oscar Peterson Trio; 9.29 Special (e); How About You? (e); Ella Fitzgerald with Louis Armstrong All Stars: You Won't Be Satisfied (f); Undecided (g).
 Finale: When The Saints Go Marching In (h).
 (Columbia Clef 12 in. 33CX10087—49s. 8d.)
 Art Tatum: Someone To Watch Over Me; Begin The Beguine; Willow Weep For Me; Humoresque. All (i).
 (Columbia Clef SEB10084—11s. 10d.)
 (a)—Norman Gramz (announcer); Illinois Jacquet, Flip Phillips (trns.); Harry Edison, Roy Eldridge. (tpn.); Oscar Peterson (pno.); Herb Ellis (gtr.); Ray Brown (bass); Buddy Rich (drs.).
 (b)—Eldridge (tpn.); (c)—Edison (tpn.); (d)—Phillips (trn.); all with rhythm section as in (a).
 (e)—Peterson (pno.); Ellis (gtr.); Brown (bass).



● HANK JONES

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 Buddy Bolden's blues Chimes blues Tiger rag Chattanooga stomp
 EP171 THE REVIVAL SOUND—Humphrey Lyttelton Band
 Blues for two High Society Panama First of many

standard play
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JAZZ DISCS

Billy May recreates Lunceford

(f)—Ella Fitzgerald (voc.); Armstrong (tp., voc., announcer); Edmond Hall (cl.); Trummy Young (tmb.); Billy Kyle (pno.); Dale Jones (bass); Barrett Deems (drs.).

(g)—Personnel as for (f); Armstrong (tp. only).

(h)—Armstrong All Stars (with Armstrong tpt., compere); joined for finale by Jaszet, Phillips (tr.), Edison, Eldridge (tpts.); Ellis (gtr.); Brown (bass).

(i)—Tatum (pno.).

ALL this was recorded at a Norman Granz jazz concert held in August, 1956, in Hollywood's 20,000-seater natural amphitheatre known as The Bowl. As must be expected from such a diversified cast on occasions like this, this is rather a curate's egg.

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 wish-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 rtf backgrounds.

In the ballad medley Eldridge plays a more original and worthwhile 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 Fitzgerald, Louis Armstrong puts on his familiar fun-man act, but is less successful on trumpet and it is Ella 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 death occurred just three months after the event. As you can hear from Philips EP BBE12136, which reissues four Tatum "in concert" titles originally included in Vogue LP LDE018, 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.

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 fluffs.

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 in all, 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 his famous solos on "Margie" and "Annie Laurie" with most of the old zest; and he injects the right flavour into the vocal quartets, though these do not have the balance of the originals.

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 familiar music more brightly recorded.

And when you listen to these arrangements, done as they are here, you realise that most were well ahead of their time. A curious but likeable LP.—Max Jones.

Billy May

BILLY MAY AND HIS ORCHESTRA (LP)

"Jimmie Lunceford Recreations" (LP)
 "Tain't What You Do, It's The Way That Cha Do It" (V) (g); "Ain't She Sweet" (V) (k); "Charmaine" (V) (n); "Uptown Blues" (b); "Margie" (V) (c); "Coquette" (V) (d); "Annie Laurie" (e); "Well, All Right Then" (V) (h); "Blues In The Night" (V) (f); "My Blue Heaven" (V) (i); "Four Or Five Times" (V) (j); "I'm Walking Through Heaven" (V) (m); "For Dancers Only" (l); "Cheatin' On Me" (V) (n); "Rhythm Is Our Business" (V) (o).

(Capitol 12 in. T924—33s. 8id.)

May (leader); Willie Smith (alto, bar., in (l), (o) voc.); Willie Schwartz (alto, cl.); Joe Thomas (tr., in (i) voc.); Ted Nash (tr.); Chuck Gentry (bar.); Bob Lawson (sax); Pete Candoli, Conrad Gozzo, Marnie Klein, Vito Mangano, Ollie Mitchell (tpts.); Trummy Young (tmb., in (c), (f), (g), (k), (n) voc.); Joe Howard, Eddie Kusby, Dick Noel, Si Zentner (tmb.); Jimmy Rowles (pno.); Al Henderson (gtr.); Joe Mendrone (bass); Alvin Steiler (drs.); Dan Grissom (voc. (a), (d), (m)). (a)—(f) 15.6.57; (g)—(l) 16.6.57; (k)—(o) 18.6.57.

Original Lunceford recordings (f deleted): (a) Brunswick 02983; LA8738; (b) Parlophone R28261; Philips BBL7073; (c) 02570, Brunswick LAT8027; (d) 02721; (e) 02549, LAT 8027; (f) 03308; (g) (n) R26471, BBL 7073; (h) 02356, LA8738; (i) 02531, LA8738; (k) R27051, BBL7073; (l) 02244, LAT8027; (o) 01965.

ON to a record scene crowded with tributes and re-creations, 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.

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 Steiler, given the thankless task of repeating Crawford's drum break,



Willie Smith with Billy May.

CAPSULE REVIEWS

COUNT BASIE (LP)
 "Blues By Basie"
 Tootie; How Long Blues (V); Way Back Blues; Blues (I Still Think Of Her) (V); Harvard Blues (V); Bugle Blues (Bugle Call Rag); Yake Me Back Baby (V); The Golden Bullet; Nobody Knows (V); Royal Garden Blues; I'm Gonna Move To The Outskirts Of Town (V); Bluebeard Blues.
 (Philips 12 in. BBL7190—37s. 6id.)

NOT a new collection, nor even quite a new release, but one 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 himself.

Jimmy Rushing sings six, including the mysterious "Harvard Blues", "Bugle" and "Royal Garden" are by Byas, Clayton and rhythm; "Way Back" is slow piano improvisation; "Tootie," "Bluebeard" and "Bullet" 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 HAMBRO QUINTET (EP)
 Comin' Thru' (a); Ain't She Sweet (a); Libation For Celebration (c); Blue Light (b).
 (Fontana TFE17005—12s. 10id.)

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

Barry Galbraith (track 3) and Sal Salvador (others). Hambro's striving to tread the Charlie 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 jolt.—E. J.

Reissues

LONNIE DONEGAN—Gamblin' Man. (Prev. Nixa N15093, revd. 8/6.57.) I'm Just A Rolling Stone; My Dixie Darling. (Prev. N15108.) Putting On Style. (Prev. N15903, revd. 8/6.57; inc. in LP NPT19021.) Now also EP NEF24067.

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 Ja; Panama; Tin Roof Blues. (Prev. inc. in Vogue LP LDE015, revd. 19/9.53.) Now also EP EPV1237.

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

ART TATUM—Humoresque; I Know That You Know; Tatum Pole Boogie (prev. Little Boogie Woogie); Yesterday. (Prev. inc. in Vogue LP LDE081, revd. 30/10.54.) (All also prev. inc. in Vogue EP EPV1212 with The Kerry Dance.) All now also Philips EP BBE12136.



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 IF THIS AIN'T THE BLUES/I CAN'T UNDERSTAND/TAKE ME WITH YOU, BABY
 Vanguard 12" L.P. PPL 11008

<p style="text-align: center;">HERB GELLER PLAYS Herb Geller (alto sax); Lorraine Geller (piano); Curtis Counce, Leroy Vinnegar (bass); Lawrence Marable, Eldridge Freeman (drums) Love Is Like A Turtle/Sweet Vinegar/Sleigh Ride/etc. EmArcy 12" L.P. E.JL 1248</p>	<p style="text-align: center;">TERRY GIBBS Terry Gibbs (vibes); Herman Wright (bass); Terry Folland (piano); Nib-Bertil Dahlender (drums) Seven Come Eleven/Lonely Dreams/Dickie's Dream/ Imagination/etc. EmArcy 12" L.P. E.JL 1249</p>
<p style="text-align: center;">MAYNARD FERGUSON in "Jam Session" Herb Geller (alto sax); Bob Cooper (tenor sax); Bob Gordon (baritone sax); Milt Bernhart (trombone); John Simmons (bass); Claude Williamson (piano); Max Roach (drums) Air Conditioned/Our Love Is Here To Stay EmArcy 12" L.P. E.JL 1270</p>	<p style="text-align: center;">JOE SAYE (piano) "Scotch On The Rocks" Milt Hinton, Wilfey Mitchell (bass); Sonny Payne, Osie Johnson (drums); Herbie Mann (sute); Barry Galbraith, Muddell Lowe (guitar) Scotch Migt/I'll Know/Carioca/etc. EmArcy 12" L.P. E.JL 1271</p>
<p style="text-align: center;">JULIAN "CANNONBALL" ADDERLEY Vol. 2 James Cleveland (trombone); Jerome Richardson (tenor sax); Cecil Payne (baritone sax); Nat Adderley (trumpet); J. Johnson (trombone); Paul Chambers (bass); John Williams (piano); Max Roach, Kenny Clarke (drums) Everglade/You'd Be So Nice To Come Home To/etc. EmArcy 7" E.P. ERE 1555</p>	<p style="text-align: center;">PRESENTING THE GERRY MULLIGAN SEXTET Vol. 2 Gerry Mulligan (baritone sax); Zoot Sims (tenor sax); Bob Brookmeyer (trombone); Jon Eardley (trumpet); Dave Bailey (drums); Peck Morrison (bass). EmArcy 7" E.P. ERE 1554</p>

JAZZ

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<p style="text-align: center;">THE ALLAN GANLEY QUARTET FEATURING JOE HARRIOTT "Gone Ganley" Nixa 7" E.P. NJE 1046</p>	<p style="text-align: center;">DENNIS WILSON TRIO "Piano Moods"—Vol. XI Nixa 7" E.P. NJE 1045</p>

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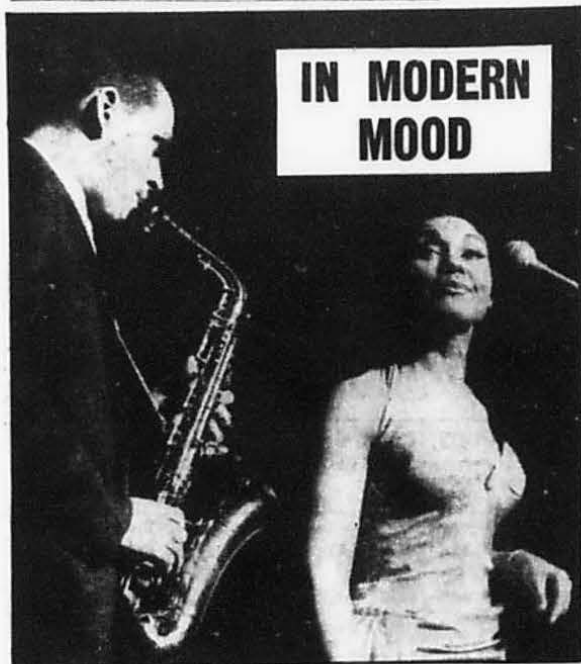
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IN MODERN MOOD

STEELE REJECTS PALLADIUM

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 MELODY 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 Theatre, Tommy commented: "I am slightly disappointed. Naturally it is every artist's dream to top the bill at the London Palladium. Whether I'm worth 21d. 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 Bill 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 quetting in "Mean To Me" with Johnny Dankworth and (below) Humphrey Lytton takes a solo. Maurice Burman reviews the show on page 9.

LAUGH WITH

Spike Milligan IN NEXT WEEK'S MM

Flying visit

Maxine Daniels made a hastily fixed TV appearance in Antwerp last week-end.

Finishing her performance at London's Celebrity Restaurant at 1 a.m. on Sunday, she flew to Antwerp and back in time for her Brighton Hippodrome show on Monday.

The Roy-al 12

Harry Roy is to open at the Royal, Tottenham, on March 4 and is currently lining up a band composed of four saxes, four trumpets, three rhythm and a girl singer.

POLICE ARREST TADD DAMERON

New York, Wednesday.—Pianist-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 Beattie appears in the Jack Jackson TV Show tomorrow (Saturday).

FATHER'S DOING FINE!



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), "Piano Playtime" (13th and 27th) and "Linger Awhile" (15th).

Dill and his trio appear on BBC-TV's "Six-Five 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 junction. 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 (Swiss Cottage), Enrico and his Latin American Music moved in on February 10.

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

SEEING THE WORLD

JOINING the Army to see the world? Then if you're a musician, study this week's small ads. In the MELODY MAKER. No fewer than 26 famous Army Regiments are advertising for bandmen. Maybe you can fill the band bill. And this week there are over nine columns of small ads—another record!

More EMI jazz

EMI have taken over the American ABC-Paramount jazz and pop catalogue for release in Britain—mostly on the HMV label.

Scheduled for release on March 7 are five LPs by Eydie Gorme, Urbie Green, Zoot Sims, the Dixentials vocal group and 21 West Coast jazz stars led by Quincy Jones.

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