FEBRUARY 15, 1958 Werld's Largest Sale

EVERY FRIDAY 64.



-says his manager

OLLYWOOD'S top rock-'n'-roll show is due to shake Britain. Negotiations are already advanced for Johnny Otis and his complete package unit to make a month's nationwide tour in April.

With Otis will be American Negro singer Marie Adams, whose belting version of "Ma, He's Making Eyes At Me" helped push along sales of this Capitol best-seller to the tune of 750,000 copies in Britain

Nationwide fame

Backing them will be the seven-plece band, singers and dancers that have sparked the Otis Show in Hollywood ballrooms and on nationwide U.S. tours. In London this week to negotiate British dates was Hal Zieger, partner of Otis and producer of the show. "Johnny regularly plays to audiences of 2,000 dancers," he told the MM, "His theatre audiences top the 5,000 mark. "Every man and girl in the show is a top act. "Johnny Otis would go socko with the youngsters in Britain—and it would be their first experience of a complete rock show exactly as featured in ballrooms, theatres and auditoriums in the States."

THE fabulous Duke Ellington Band may visit Britain in the Autumn.

Negotiations are under way for the Duke to appear at the Leeds Arts Festival in October. The MM understands that he has said he is willing to make the date.

Eight concerts

The Festival will include eight jazz concerts at Leeds Odeon. A spokesman for the Festival committee declined to comment with regard to Ellington but agreed it was hoped to present "at least two American bands" among the

The Ellington Band will be making a tour of the Conti-

nent for impresario Norman Granz at about that time.

It is a strong possibility that the band will tour Britain after the Festival.

Previous attempts to bring the Ellington Band to Britain in 1955 and 1957 were nixed by the Duke's dislike of air travel and his tremendous popularity in the States over the past two years.

Brrr!

Singer Howard Jones helped fellow-passengers of an airport coach to dig it out of snow at Douglas (I of M) on Sunday. It took them 1½ hours.

years.
In the recent MM In the recent MM Poll, Britain's top critics voted Elling-ton's the number one big band, and Duke top composer and arranger

SHANI TO RING **AUSSIE BELLS**

SHANI WALLIS flies to New York on February 22. She is to spend a week study-ing the Broadway production of "Bells Are Ringing." in which she is to star with Bruce Trent in Australia. From New York she flies to Melbourne for rehearsals before

From New York she files to Melbourne for rehearsals before opening on April 5. Shani finished her Liverpool season in "Finian's Rainbow" inst week-end and will appear in ATV's "Startime" on Feb-ruary 20.

THE Musicians' Union

Saturday at the Royal
Albert Hall,
Reason: Johnny Dankworth trumpeters Dickle
Hawdon and Colin Wright
were not "at present"
Un'on members, said MU
London organiser Alex
Michell London Mitchell.

JAZZ SATURDA THREATENED

this week threatened to ban its members from tomorrow's BEC "Jazz Saturday" at the Royal

But on Wednesday, the Dankworth Office announced that the matter had been settled and the ban would be lifted.

CALLING THE STARS

* PAUL ANKA

HIS next tour is now fixed. The towns he will visit are listed on Page 20.

* THE CRICKETS

THERE are even more dates added to their March tour. They are also on Page 20.

* LAURIE LONDON

IS interviewed on Page 7 by MM writer Maurice Burman, Don't miss it,

AND these are only three of the star names the Melody Maker invites you to meet



DAVE BRUBECK-



CENE WRIGHT



PAUL DESMOND



JOE MORELLO

MY short barney with Douglas Special" was only a fragment of the argument

in rehearsal and run-through. I appreciate the dilemma of the defenders of the programme—they have to fight simultaneously on two fronts.

Confronted by the fans, they must protest that the musical fare they put on skiffle, rock, the lot-is all good stuff.

Backstage, they can afford to admit that perhaps a lot of it is not so hot. Then the defence switches to—" What

This is business talk, relevant to accountants, profit-and-loss computers and BBC officials obsessed with viewing figuresbut hardly an adequate reply to TOO OLD the critic.

Anyway, are we to believe that

forners had "news value."

Which implies that many viewers tune in to see what

plays and recommends

TRUMPET

BRITAIN'S FINEST

Humphrey Lyttelton

their existence.
Anyway, I think I have fairly
outlined the other side of the
argument. It can be summarised

1 It's all good, high-class entertainment. Well, perhaps it's not all good. But it's what the

public wants.

3 Oh, all right, have it your way—a lot of it IS absolutely frightful, But it's happening, so it's our job to report it.
What interests me is why
skiffle and rock should have
achieved this sudden popularity.
It's not new, you see—it all hapcan we do? It's what the public wants! "

BUSINESS BUSINESS To what the pened before in the early Fifties. Remember Woody Herman's "Cal'donia," Hampton's "Hey BaBa Rebop?" and the sophisticated rhythm-and-blues of Louis Jordan. They caused a minor stir, but nothing to compare with today's furore.

Britain's Top Trumpet Star

Anyway, are we to believe that every one of those eight million viewers is carried away by the artistry of the Terries and Tommies and Willies who are paraded before the camera?

I think Jo Douglas gave a strong hint about the real state of affairs when she argued that it left to local imitators to reap the harvest sown through the

secret of Just w

A PARTY of girls were in the back-row of the stalls at the Palace Theatre the other week watching the Frankie Vaughanshow. Average e age: 14 at a guess; price rotted out next. But of seats: 10s.
"Six-Five" One produc

One produced a bag of sweets.

"How much did you spend on those?" demanded another, eyeing the sweets with some hostility.

"Two - and - threepence."

"Stupid. You could have put it towards a record.

These girls are repre-sentative of a large section of Britain's pop rebuyers. Many of them are not even wage-earning. The weekly pocket-money that Dad provides goes to swell the coffers of the Hit Parade idols. Over a certain age the tuck shop loses its attraction—its place is it is Certainly we have to thank taken by the record shop. the teenagers for the record

Presley fans

"A large proportion come in regularly every week for the record shop. They will work top record," says Mr. Noah their way through a stack of Ancill, who runs a shop long-records without a thought of established in Manchester. They don't care much who

boom—and particularly the girls. They outnumber the boys At what age? I know two
The Hit Parade followers prokids who have just taken vide the steady bread-and-buttheir 11-plus examination, ter of the record trade—but it's
Both are Presley fans and the LP enthusiast who supplies
have a dozen records apiece the jam. by three to one.

have a dozen records aplece the jam.
to prove it. "There's one young jazz fan
The record market has who comes in like clockwork growth of shops around the Saturday.

One factor which contributes to the popularity of record shops is the personal appearance of stars—in this case country. Top Ten charts coax the customers inside in their quite so keen and purposeful. droves—all ages, all types, all There are the time-wasters and the customers are the time-wasters and the customers. loungers who make use of the warmth and comfort of the record shop. They will work

Tough guys

Some suburban record dealers are plagued with tough guys and the record "fans" may be casing the joint.

obviously extended considerably since the war. There has been a mushroom £11. He'll be here again this EP can be pocketed quite easily.

144411 JAZZ (ON) THE AIR

compiled by F. W. STREET

(Times: GMT/CET plus 1) SATURDAY, FEBRUARY 15: 9.15-9.30 a.m. C 2: Billy May. 10.0-10.30 D L; Skime Club. 11.30-120 A 1: Hawk, Django, Lil Armstrong, Het Lips, Brown-Armstrong, Hot Lips, Brown-Roach, Rugolo. 12.6-12.35 p.m. A 1 2: Camp Meeting Cholr, Five Blind Boys, etc. (News break 12.15). 4.15-4.45 Z. Swing Seronade. 5.0 app.-5.30 B-218m: Kings of Jazz. 6.30-7.0 D L; Race Interviews Bru-beck.

McPartland. (2) Ferguson, T, Chico H., Mulligan-Sims-Brook-meyer, Bechet-Bunk. (Repeated

10.0-12.0.)
7.15 M: A Drum is a Woman.
8.0-8.30 D L: Jazz Saturday.
8.30-8.56 J: Of Jazz Interest,
9.0-9.27 C 1: Miles Davis Quintet.
9.8-9.38 B: Muddy Waters and Little

Walter, 9:09-56 P: Carlos de Radritzky, 9:10-9.56 P: Carlos de Radritzky, 9:15-10.7 D: L: Jazz Saturday, 9:30-10.0 W: Jazz Time, 9:35-9.56 P: 3: Mamp All Stars, 10.5-11.0 J: America's Pep Music—Bob Grosby's Bobcats, 10:10-10:30 Y: Jazz Gallery, 11:5-12.0 J: D-J Showa, 1.5-2.0 a.m. H-Q: Hollywood-New York.

SUNDAY, FEBRUARY 16:

4.37-5.15 p.m. A 1 2: MJQ. 5.20-5.30 A 1 2: Jazz News. 7.0-9.0 T: (1) Thornhill, Cole, Clinton, (2) Miles, J.D., Hamp-Peterson, Nichols, Cohn, Sims, Chaloff, Repeated 10.0-12.0.) 9 10-9.56 8: Jazz Requests. 9 45-10.0 J: Cool Jazz. 10.0-10.30 app. Q: Dixieland. 10.0-10.55 P 1: Jazz Microgrooves.

MONDAY, FEBRUARY 17:

11.0-11.36 a.m. P 2: Geodman.
7.0-9.0 p.m. T: (1) Shore. Brown.
Pastor, James, Wilson. (2) Regers,
Basie, Duke, Parker, Louis,
Quincy, Sonny Terry, Berigan,
Kessel. (Repeated 10 0-12.0.)
9.10-9.50 S: For Jazz Fans,
9.15-9.45 W: Spanier, Les Brown.
9.30-10.30 app. K: The Miller Band.
10.5-12.0 J: D-J Shows (nightly).

379, 445, 498.
C: Hilversum: 1-402, 2-298.
BBC: E-464, L-1500, 247.
NDR WDR: 309, 189, 49.38.
E: NDR WDR: 309, 189, 49.38.
C: Hilversum: 1-402, 2-298.
BBC: E-464, L-1500, 247.
NDR WDR: 309, 189, 49.38.
C: Hilversum: 1-402, 2-298.
The resum: 1-402, 2-29

TUESDAY, FEBRUARY 18:

7.0-9.0 pm T: (1) Cole, James. (2)
Louis, MJQ, Pepper, Parker, Kenton, Silver, Hamp-Peterson, Basic, Duke. (Repeated 10 0-12.0)
9.0-9.30 J: Modern Jazz 1958.

K: SBC Stockholm: 1571, 255, 245, 306 506, 49 band.
L: NR Oslo: 1376, 337, 228, 477, 19.
25 or 31 bands.
M: Copenhagen: 283, 210. 9.8-9.40 B-258m; The Real Jazz. 9.10-9 50 S: For Jazz Fans. 9.30-10.0 N: Jazz Programme.

WEDNESDAY, FEBRUARY 10:

5 30-5.55 p.m. P 1: Medern Jazz T: VOA: 7.0 p.m. 13, 16, 19, 31, 41 bands 10.0 p.m. 19, 31 bands plus Hodges, Louis-T. (2) Al Hirt's
N.O. Band, Davis-Evans, DukeCarney, Rellins, Garner, Kenton,
Ferguson, (Repeated 10.6-12.0.)
E 3C-8.55 &: Life of Django,

bands. 10.0 p.m. 19, 31 bands pl.
7734 from 11.0 p.m.
W: Luxembourg: 268.
E SBC Lugano: 568.6.
E SBC Geneva-Lausanne, 393.
band.

his week's



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TONY BROWN

investigating the record boom, finds 11-year-old Presley fans; young jazz enthusiasts who spend £10 a week on records, and schoolchildren who have forsaken tuck shops for music shops.

That was a bad mistake,

customers

practically no records that

real

as it happened.

it, they laugh it off and swear plenty of heated arguthey were only fooling."

A tough guy may also bring his record back to the shop a couple of days after purchase, customers and has visits blustering. couple of days after purchase, blustering that it is badly scratched. Some assistants can be bluffed into exchanging the damaged disc. But, significantly, the customer always merry, went outside and wants a completely different tried to maint a materiality. ped in. Condon was prety merry, went outside and tried to mount a motorbike and the crowd spilled over into the road. wants a completely different

Covers only

In most record bars, managers nowadays display only the covers of EPs and LPs—and day. for two reasons. Pilfering is couldn't get into the shop too easy when the records are for fans." for the taking; recommence.

cords left to the customers' discretion get aware wear and tear.

On the whole, the young male of the record-buying species is regarded as more choosy than the female. "He ers' discretion get awful than the female. "He rarely buys on name alone, as do many girls. And he'll always want to

hear the whole disc." The boys lean toward jazz of one type or an-

Over-30's

Record-buyers of more sober tastes tend to fall into the over-30 age-group. And whereas the trade in pops and jazz remains fairly steady over the whole year, there is an upsure of clessical is an upsurge of classical interest just before Christmas.

Proportion of jazz and pops to straighter music varies according to the social structure of the social structure of the district. Here and there, however, are record centres that cater for a special clientele.

Doug. Dobell's Charing

Road shop is

Cross Road shop is known as a jazzman's

No Presley?'

"We have the odd cusasking for the Presley," says "He looks surlatest prised when we don't stock it."

Dobell is relieved of the headache of ordering according to the rapid fluctuations of the pop charts, but finds it necessary to select his helpers carefully. "They have to understand jazz."

He corrects the popular misconception that the trad fan is an earnest student and the cool cat is something of a thick-

College boys

"Very often it's the opposite. The traditionalists today are frequently young college boys who've read books about jazzmen and then bought their records. Thus they can be more interested in the subject than in the music. subject than in the music. In my experience, the modern fan generally has (a more genuine appreci-

At one time, Dobell recounts, bad blood between the two camps led to

essessesses

Tecord of West I played his Sation I former a convergence of the large of the played his sation I former a convergence of the large of the played his sation I former a convergence of the large of the

the pleasure of introducing Marvin Rainwater to BBC audiences when I played his record of "Mister Blues" on my "Tennessee Song Bag" with the great Frank Walker, of American MGM records, when Frank told me: "John, when Frank told me: "Joh

Judging by my post bag the following week, there was a great number of fans in this country who would have liked to own that record. Unforto own that record. Unforfrom an American LP and, so far, is unissued here.

COMING

Now, however, the fans will be satisfied: for Marvin is coming over here and they will able to hear and see him on

They'll have a treat in store, too—for in my opinion this 32-year-old Wichita, Kansas,



Marvin Rainwater

tunately it was in fact a track trac vented Country music-being, incidentally, the discoverer of both Williams and Rodgers-I paid him a good deal of mind, and I wasn't surprised to find the American public endorsing his view to the extent of buying a million copies of Marvin's 1955 hit, "I Gotta Go Get My

Then, later, when his bright ballad, "Gonna Find Me A Bluebird," elbowed its way into the U.S. Top Ten and stayed there for weeks, I remembered

Frank's words again. But things weren't all that easy for Marvin. When he first began trying to break into Show Business, I recall people back home in the States used to call him "Starvin' Marvin!"

LOGGING

Before this, he had been brought up in Washington, studying to be a veterinary sur-geon before he quit school for his father's occupation—work-ing in a logging carnel. studying to be a veterinary surgeon before he quit school for his father's occupation—working in a logging camp! It was here that he began to sing, and here that friends persuaded him to turn his eyes towards the stage.

When he was at his starving.

Red Foley's famous "Ozark

Jubilee."
When, after this huge success, he won first place on Arthur Godfrey's talent show and was retained for much longer than the winner's usual one-week engagement — the light really flashed green for Mr. Rainwater.

TV DATES

Star spots on CBS and America's ABC-TV brought him a following that enabled him to travel widely for personal appearances, to name his own figure on his frequent TV dates, and to turn out hit after him. and to turn out hit after hit on

record.

Now you're going to see him over here. I, for one, am real glad—and not just because I happen to be trying to do in my

the stage.

When he was at his starvingest. Uncle Sam stepped in to
help—just like it happened to
me—and the Navy fed him for

three years

effects he can command. Marvin
can sell anything from a mellow
ballad, through a rocking
novelty or comedy piece, to a
real, lowdown blues lament.

And—another thing I admire

three years.

His first real break, oddly enough, came on the same programme that gave me mine:

And—another thing I admire about him—practically all of them are his own compositions: as varied as the styles he sings.

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8.30-9.30 P 3: Jazz for Everyone. 9.10-9.50 S: For Jazz Fans. 9.11-9.45 P 4: Jazz Atmosphere.

9:20-10.0 Q: Spirituals. 9:50-10.12 Z: Jazz Actualities. 10:40-11:30 D L: Dankworth. 11:0-11:15: 11:21-12:0 A 1: 0.8. from Hot Club de Paris. THURSDAY, FEBRUARY 20:

6.30-7.0 p.m. D L: Jazz Session.
7.0-9.0 T: (1) Les Brown, B.G.,
Elia. (2) Interviews with Yusel
Lateet and selections from his
Eastern instrumented jazz music.

(Repeated 10.0-12.0.)
8.0-8.30 W: Harry James Show.
8.30-9.0 F 2: White Notes . . . Black Musicians, 9.0-9.30 F 3: Hugues Panassie. 9.10-9.50 S: For Jazz Fans. 9.15-9.45 W: Tatum Trio, S-F. 9.15-70.0 M: Charlie Parker, 9.40-10.0 P 4: Louis' Autobiog. 10.0-11.0 P: Erwin Lehn. 10.40-11.15 DL: Jazz Club.

FRIDAY, FEBRUARY 211

RIDAY, FEBRUARY 21:
2.16-1.45 p.m. I: Baker-Shank.
4.25-5.0 L: Jazz.
5.38-5.55 P I: Dixle Stompers.
7.0-9.0 T: (1) Duchin, May. Wilson, Miller.
(2) Duke Ellington (60 minutes). (Repeated 10.0-12.0.)
7.40-8.0 Z: Jazz a la Carte.
9.0-9.23 J: Stars of Jazz.
9.0-9.25 J: Stars of Jazz.
9.0-9.50 S: For Jazz Fans.
9.10-10.0 N: Jazz Programme.
9.15-9.45 F 2: The Living Jazz.
10.15-11.0 C 2: Jazz Music.
10.40-11.15 D L: Baker's Dozen.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France I: 1-1829, 48.39, 2-193. RTF France 2: 280, 218, 318, 359, 379, 445, 498,

J: AFN: 344, 271, 547, 54.84. K: SBC Stockholm: 1571, 255, 245, 306 506, 49 band.

N: Monte Carlo: 205, Pr SDR Stuttgart 522, 49 75 Q: HR Frankfurt: 506. S: Europe I: 1622.

bands. 10.0 p.m. 19, 1734 from 11.0 p.m.

OSCAR

likes

From BURT KORALL

NEW YORK, Wednesday.—
Celebrating Erroll Garner's
million-dollar record seller.
"Concert By The Sea"—the
first album by a jazz soloist to
rack up such fabulous sales—
Columbia Records threw a rack up such fabulous sales— Columbia Records threw a party for the planist and the Press at the Sherry Netherland Hotel this week. I was able to chat with the diminutive planist and Erroll told me about his trip to Britain.

Britain.

"I was just so relaxed in England. The people are so warm and friendly. They made me forget how lonely I was for home.

"You know something: they're familiar with all my recordings and so interested in

recordings and plazz.

"Even though I'm a reluctant traveller, I would very much enjoy going back soon. I hope by the time I make my next trip to England the whole exchange situation is cleared in the state of the

"I felt badly that I couldn't

play for those nice people.
"When you write your column, make sure to mention how much I enjoyed meeting your editor, Pat Brand, and give my regards to Max Jones."

Garner was in London for 24 hours on January 2.

EXCHANGES

Editor attacks

Editor attacks

"Some of the Britishers are getting bugged at what they consider to be injustices that have developed in the Algio-American band exchange programme," says Down Beat editor, Jack Tracy, in his editorial in the forthcoming issue. Jack goes on to point out that the only British group with name appeal enough to draw here has been the Heath band, and expressed the opinion that no other British band or combo stands a chance to make it on its own in this country.

He underlined the fact that, no matter how much the Press and musicians in England complain, they should realise that lazz is one of America's greatest exports. "And just as we wouldn't consider importing much wheat or beef from Britain, neither do we have groups."





-and Jerry Lewis, too

NEW YORK, Wednesday.—Rockabilly chanter Jerry Lee Lewis is now set for his long-discussed British tour.

According to the William Morris Office, he will arrive about May 17 for a three to four-week stay. It is possible that his dates will include the London Palladium.

Another star visitor fixed for the Palladium is comedian-singer Jerry Lewis, who is scheduled to open for a week commencing

April 21.

Jackie Wilson tour

Jerry Lewis was over in Britain with his former partner, Dean Martin, for a date at the Palladium in 1953. His solo career received a thrust with his hit recording of "Rock-A-Bye Your Baby."

Other U.S. attractions men-tioned for appearances in Britain are Jackie Wilson and a special gospel package consist-ing of Marie Knight, Clare Ward and the Ward Family Singers. Singers.

Jackie Wilson scored heavily with his disc of "Reet Petite". The gospel group have no record in the top frame, but have done remarkably well on recent one-nighter concert tours. nighter concert tours.

MANTOVANI

Sell-out

MANTOVANI is doing sellout business on his cur-

sout business on his current concert tour here.
So far he has played Scranton Pennsylvania; Brooklyn N.Y.; Richmond, Virginia; Washington D.C., and Baltimore, Maryland, among others, for sell-out houses, and indications from advance sales are tions from advance sales are that many of the concerts to come will have standing room only to offer when the curtain

FATS DOMINO

In 'Big Beat'

LATEST rock-'n'-roll picture to be set for release here is Universal's "The Big Beat."
The film will debut in Detroit next Saturday (22nd).
Fifteen tunes are included in Specialty points out that his

the track, and featured artists will be Pats Domino, Charlie Barnet. Buddy Bregman, the Del Vikings, the Diamonds, the Four Aces, Gogi Grant, Harry James, the Lancers, Alan Copeland, Preddie Martin, Rose Marie, the Mills Brothers, Russ Morgan, and the George Shear-Morgan, and the George Shear-ing Quintet.

REN GREVATT

LITTLE RICHARD

Losing a million

LITTLE RICHARD recordings will continue to be issued here from time to time by his former label, Specialty.

Although the chanter is now enrolled in Oakwood College. Huntsville, Alabama, as a student of the Ministry, he cut many sides for the label before changing his way of life.

Latest disc to be issued is "Good Golly, Miss Molly," which already has received a strong respanse.

Record The Alan Care Trio appeared with Bob Burns in "Off The Record" yesterday (Thursday). It will also play in the BBC's "Jazz Saturday" concert at the Albert Hall tomorrow (Saturday).

decision to enter the ministry is costing him over a million dollars in earnings from per-sonal appearances, television and movies.

WINNIE ATWELL

Flying high

JACK HYLTON Productions filmed a feature TV presen-tation for British viewers aboard the air liner "Britan-nia" last week.

Winifred Atwell was one of the featured performers on the filmed show.

WILL GLAHE

Back again

POLKA King Will Glahe, who made a sensational return to the hit charts here after a long spell of quiet, with "Liechtensteiner Polka" has a new disc on London this week which is getting a phenomenal response from jockeys and juke box men as well as distributors. The record couples "Sweet Elizabeth" and "Tavern In The Town," and it could be another smash for the German maestro.

maestro.

TONY PERKINS

Hit Parade

OTHER important new discs OTHER important new discs of the week include Fats Domino's latest, "Don't You Know I Love You" and "Yes My Darling"; movie actor Tony Perkins's "Just Belng Of Age" and "Indian Giver"; another record by Bill Justis, the man who made the hit "Raunchy," coupling "College Man" and "The Stranger," and an exceptionally classy disc by Vic Damone of "Gigi" and "Life

Does A Man A Favor," the latter from the new hit show, "Oh Captain."

Groups also figured in the week's new disc sweepstakes.

Two important new groups to watch: The Collegians with "Zoom Zoom Zoom" and "On Your Merry Way"; and the Honeystrollers with "Honeystrollin'."

JIM DALE

In America

TWO British disc artists turned up on new American records this week.

Jim Dale, of the EMI stable, has "Be My Girl," on Capitol, while Laurie London's disc of "He's Got The Whole World In His Hands." and "Hand It Down," has been issued also on Capitol. Capitol.

DANNY & JNRS.

At the Hop

SPEAKING of groups, the ABC - Paramount label reports it is being besieged by group acts who want to make it in the record business.

The label has its offices in the paramount. These wilding

Paramount Theatre building, and during Alan Freed's recent all-star show there, it's reported that at least 44 different four-somes and fivesomes showed up begging for auditions.

somes and fivesomes showed up begging for auditions.

The label is currently exceptionally hot with groups, having such hits as "At The Hop." by Danny and the Juniors; "Black Slacks" and "Penny Loafers And Bobby Sox," by Joe Bennett and the Sparkletones; and "Short Shorts," with the Royal Teens. The label has also signed such new groups as the Holidays, the Dusters, Danny Lamego, and the Jumpin' Jacks and the Cool Breezers.

TERRY DENE and the Chas, McDevitt's Skiffle Date for the month of Septem-Group co-star for a short ber at Hollywood's Moulin Rouge, Variety tour opening at following her current Variety Gloucester Regal on Montour of Britain. Group co-star for a short Variety tour opening at Gloucester Regal on Mon-day. The rock and skiffle stars toured together last

other bookings include a week at Norwich Carlton (24th) and Chiswick Empire (March 3). It will be McDevitt's debut at Chiswick

Variety Yana opens in mund Hockridge at Finsbury Park Empire on February 24. Her season with Max Bygraves at Manchester Opera House ends tomorrow (Saturday). Yana and Edmund will also play Doncaster, Liverpool, Birmingham and Exeter.

Guest Lita Roza will be the first guest star on the new extended Humphrey Lyttelton Granada TV show "Here's Humph." She will be featured when Southern viewers see the show for the first time on February 21.

Birthday Reginald Burston on Tuesday cele-brated his 15th anniversary as Musical Adviser and MD-in-Chief to the Stoll Thea-tres. At Drury Lane for ten years, Reginald is cur-rently conducting "Bells Are Ringing" at the London Collseum.

Romance Jazz impresario kruger has become engaged to 21-year-old Hove model Rennie Fifer. Playing at their October wedding will be the Tony Kinsey Quintet. Don Rendell's Sexiet and the Jazz Couriers.

Leaving After two years Canadian singer David Galbraith is leaving ATV's daily "Lunch Box" in May. He will star with Benny Hill in "Light Up The Town" at the Floral Hall, Scarborough, for 17 weeks from June 16.

Radio Tenorist-leader Betty corded 12 pregrammes for Radio Luxembourg.

Sesson Drummer - leader Roy Kenton opens a 10-week season with a 12-plece band, including vocal-ist Jean Barry, at Scun-thorpe's Baths Ballroom to-morrow (Baturday).



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MAX BYGRAVES RUSH-HOUR SONG WIN



ALBERTS—JAZZ COMPERES

THE Alberts are expected to provide compering-with-a-difference at the North London Jazz Band Championships next criday (21st). Nine bands will compete at Walthamstow Assembly Hall for the "Walthamstow Guardian" Trophy and there will be a special session by Dickie Bishop and his Skiffle Group.

Stars at University

Don Rendell and members of his group, including Ronnie Ross and Pete Blannin, appeared on Wednesday with the University Quartet at the London Univer-sity Jazz Society's third concert.

FREELANCE

Bob Brown, drummer with Cyril Grantham at Dorchester Hotel for six years, is leaving to freelance.

The judges at work. Seated at the table are—left to right—MM columnist "Micky" David, publisher Roy Berry, Max Bygraves, Decca executive Dick Rowe and MM Editor Pat Brand. In the background are Max Bygraves' occompanist Bob Dixon and pianist Don Phillips.

annon minimina minimi

TORONTO, Wednesday.— The tune "The Swinging Shepherd Blues" is currently causing an upheaval in Hit Parade Alley.

This week a New York pub-lisher, Phil Kahl, bought the copyright for \$20,000. It's re-ported that 80 artists and bands are planning to record the hit.

And it all started in Toronto.

Most surprised of all is the man who wrote it—29-year-old Moe Koffman, Torontoborn jazz musician.

"I'm no songwriter," he says. "Shepherd is just a simple 12-bar blues."

But the "Blues" caught on so fast that it was immediately covered by four U.S. iabels and two in Britain.

The tune first caught the attention of hit-paraders when it was released in a Jubilee L.P. "Cool And Hot Sax," featuring Koffman's Quartet and Septet.

Soon after it was released as a single.

Slated to record his second album in Toronto next month, he is also about to sign with Associated Booking Corporation, which handles such well-known names as Garner, Dave Brubeck and Gerry Mulligan.

Helen McNamara

Helen McNamara

A SONG jotted down in a rush-hour train travelling from London to Brigh-ton has won the Melody Maker's Max Bygraves Song Competition.

The composer is 61-year-old Robert Grafton, an insurance executive who has been with his firm for 35 years. He has taken regular advice from the MM's Songwriter's Bureau.

'Just the thing'

"I started the words on the train and the melody on Brighton's Palace Pier," he told the MM. "Frankly, I didn't think it would interest the music publishers—I had put it aside until I read about the type of song Max Bygraves was looking for. ing for.

"I thought it was just the

Happliy for Mr. Grafton, so did the MM's panel of experts. Their verdict was unanimous. "Come To Our Coming Out Party" was an easy winner.

Enthusiastic

Max Bygraves was so enthusiastic about the song that he started working out a routine in the actual judging room at Manchester's Midland Hotel where, behind locked doors, last Thursday, the panel had pondered over the final selection from the 857 entries.

The winning song will shortly be published by Berry Music and recorded by Max Bygraves on Decca.

Mr. Grafton has been invited to attend the recording session— when he will meet Max Bygraves for the first time.

Admirer

"I am a great admirer of Max," he said. "I have seen him many times on the stage, and even sat two chairs away from him in a hairdresser's in Brighton on one occasion—but I have never met him."

Highly commended by the judges was R. J. Dibden's "Topsy Turvy Town."

Dates with

(Week commen Shirley ASICAIR Pantomime: Hippodrome, Dudle

Dudley
Eve BOSWELL
Pantomime: Palace, Manchester
Max BYGRAVES
Season: Opera House, Manchester
Murray CAMPBELL
Week: Empire, Chiswick
Jim DALE
Week: Empire, Newcastle
Maxing DANIELS
Week: Hippodrome, Brighton

DARGIE Quintet
Week: Metropolitan, W.

Season: Adelphi Theatre, W.
Terry DENE
Week: Regal, Cloucestor
Lonnia DONEGAN
Week: Granada, Shrewsbury
Johnny DUNGAN
Sunday: Granada, Walthamstow

Morton FRASERS'S Harmonies
Rascals
Season: Palladium, W.
Nat GONELLA
Week: Royalty, Chester
Wee Willie HARRIS
Sunday: Odeon, Guildford
Oavid HUGHES
Week: Royalty, Chester
Audrey JEANS
Pantomime: Hippodrome,
Birmingham
KING Brothers
Sunday: Granada, Waithamstow

Sunday: Granada, Waith-amstow Week: Empire. Middles-brough Desmond LANE Week: Granada, Shrewsbury Mario LANZA Sunday: Royal Albert Hall Thursday: Town Hall, Birm-ingham

ingham MACKELL Twins Sunday: Granada, Rugby Week: Grand Theatre, Bol-

Chas McDEVITT
Sunday: Oranada Rugby
Week: Regal, Gloucester
Danny PURCHES
Week: Grand Theatre, Bol-

ton
Edna SAVAGE
Week: Regal, Gloucester
SMITH Brothers

Week: Empire, Nottingham Sunday: Granada, Waltham-Victor SOVERALL

Pinsbury

Tommy STEELE
Pantomime: Royal Court
Theatre, Liverpool
THREE KAYE Sisters
Benson: Opera House, Manchester

THREE MONARCHS
Season: Prince of Wales. W



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Britain's brightest pop package

Billy and Sarah " IRVING BERLIN IS the greatest of all claims the sleeve note "Sarah Vaughan

our tunesmiths" proand Billy Eckstine Sing The Best of Irving Berlin" (Mercury MPL 6530). A pretty sweeping statement K but Sarah and Billy do their best to prove it with first class treatments of eleven Berlin favourites.

WHAT was Al Jolson's real name, cate and place of birth and death?

-O. S., Chester.

Asa Yeolson, born May 28, 1888, in Leningrad, died October 24, 1950, in San Francisco.

IS Lonnie Donegan Irish and what is his real name?—P. N., Reading. Anthony Donegan was born in Glasgow, in 1931.

DID Eve Boswell once band?—P. L. Ayr.
Yes, with Geraldo.

WHEN did Fats Waller die?—G. H., Bolton, December 15, 1943.

Both singers are in good for both singers make full use form, particularly on the of the vocal shake.

amusing "Alexander's Ragime Band," the smoothy
"Always," the bouncing
"Isn't This A Lovely Day"
and romantic "All Of My
Life."

This could have been subtitled "The Battle Of The Vibratos,"

Ruth Brown

PUTH BROWN of the thick tone and bouncing phrases be'ts out an attractive Gospeltype opus "A New Love" on London HLE3552.

In the hands of a less pleasing artist, the backing "Look Me Up," would be banal in the extreme. Miss Brown raises it to the above-average class.

Rosemary Clooney

THE sweetly stylish larynx of Rosemary Clooney sings of heartbreak in the sugary "I Can't Stop Crying" on Philips PB 792. Strings help with the sad mood.

In happier mood is the flipover, a rock-influenced pop titled "Love And Affection." Rosle has done better but these should please her fans. COULD you give me details of the latest Joan Weber recording to be issued in this country?—G. R., Birmingham.

"What Should A Teen Heart Do?"." Goodbye Lollipops, Hello Lipstick." (Philips PB 621.)

WHO was the girl singing "Carmen" in a recent "Guitar Club' programme, and has she recorded it?—C. B., S. S.

Dorita, of Dorita and Pepe. The number is featured on their Vogue LP "Amor." (VA 160123.)

WHAT is the record that introduces the BBC programme, "These Record Years"?—S. C., Cambridge.

"Things Ain't What They Used To Be" by Duke Ellington. (Capitol EAP 2637.)

Tony Bennett

A MERICA'S Tony Bennett
A made a hit with British televiewers on his recent flying visit.

In romantic mood he hammers his point home with "Love Me, Love Me" (Philips PB 786) aided by smooth strings.

Turn over and we find "I Never Felt More Like Falling In Love," which highlights Tony's vocal resemblance to Gene Kelly. Blurping saxes are featured in the adequate backing orchestra.

Vic Damone

Georgettes

THESE interminable vocal groups! All on a rock-n-roll kick; all overloaded with echo. The only thing is to play them on a straight rejection or acceptance basis (London HL8548).

Sides like these are stock formula these days.

☆★☆★☆

Vince Edwards

AS well as lovely film star Pier Angeli as a wife. Vic Damone can boast of a fine set of vocal chords. His warm comes

公



Billy Eckstine



Sarah Vaughan

IT was a boom 1957 for Frank
Sinatra in Britain. And his
"Songs For 'Swingin Lovers—
issued the year before—was still
one of his best-selling LPs.
In fact it was so popular that
Capitol are now planning a
series of EPs from the album.
The first one, now on release,
includes such songs as "You
Make Me Feel So Young." "It
Happened In Monterey." "Anything Goes" and "How About
You." Number is EAP.1-653.

Jackie is the name of Decca's
been on "6.5 Special" on February 22 and March 1 and also
in Val Parnell's "Startime" on
March 6.

Cyril reports that this year's
"Record Star Show."

Stapleton on March 30 run by
the S.O.S. (Stars' Organisation
for Spastics), is a complete sellout—without any star names

Cyril reports that this year's "Record Star Show." Stapleton on March 30 run by the S.O.S. (Stars' Organisation for Spastics), is a complete sell-out—without any star names being appropried. being announced.

Lita is booked for "Top Numbers" on February 23 and Roza BBC's "Linger Awhile" on March 20.

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Readers' queries

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by Laurie Henshaw

vocal chords. His warm charm comes through well on "The Gift Of Love" (Philips PB 788). Title of the reverse, "Junior Miss," is selfexplanatory. Not for childhaters who might think it cloying.

▶ Steve Martin EMOTIONS coze from every groove as Steve Martin gets to grips with the weepy "Crying Roses" and rather more triumphant "My Darling, My Darling, "Doth on Philips PB790.

This one is not for the rock fans.

Another hit Eartha Kitt from Pet?

EARTHA quavers her way through "Take My Love" and "Proceed With Caution" (RCA 1037). I like the pushing accompaniments from Hugh Winterhalter's Orchestra. EITHER "Baby Lover"
(from the "Six-Five
Special" Sim) or "Little
Blue Man" could prove
another winner for Petula
Clark (Nixa 7N 15126). First side follows the Diamonds' rock.'n'-roll pattern. "Blue Man" is a gimmicky novelty about a Gremin slightly reminiscent of "The Thing" of a few years back.

Ken Mackintosh

KEN MACKINTOSH also offers "Swingin' Shepherd Blues" (HMV 45-POP 441). Take your pick. The record label bills a "vocal group." It must have got lost in the hills.

Ken's beaty version of "The Stroil" comes complete with an explanatory leaflet of "the new teenage (dance) sensation." Weil, the routine is simple and the band points the way in winning fashion.

Stars in the news

Alma left London on Friday for her ten-day trip to Cogan Iceland. She'll be taking with her copies of her latest LP (HMV CLP.1152) "I Love To

Mitzi is just one of the stars in the film "South arrives in Britain for a season at the Dominion, Tottenham Court Road in April.

Toni Italian singer discovered by Max Bygraves, has been signed by Columbia Records and cuts his first titles for the label today (Friday). Tomorrow he flies to New York to appear on Ed Sullivan's TV Show. He then leaves for four-week seasons in Hollywood and Las Vegas. WAYNE HANDY drools beaty version of "The Stroll" comes complete with an explanatory leaflet of "the new explanatory leaflet of "the new then, good diction is out of worden then, good diction is out of worden these days (London HL8547).

"Say Yeah" has a bit more bounce and beat.



FOR THE BEST RECORDINGS USE BASE MAGNETIC RECORDING TAPE





was entranced.

I rose and played him Sin-atra's "Just One Of Those Things."

could imagine it was a guitar. I was eleven when I got a guitar and I taught myself a few chords. I've always sung ever since I can remember."

"Little mate," I said, "what singers do you like?"

"Prankie Vaughan and Shirley Bassey."

"How about Sinatra?"

"Well, I'm not all that crazy on him."

I rose and played him Sin-

"Now, what about Ella?"
"I've never heard Ella."

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discs More Pop

Bob Cort

THAT old jazz standard.

"Yes, Suh!" is all dressed
up in a skiffle coat by Bob
Cort on Decca F10989. Bob
has a pleasant voice but
sounds strained when he
starts to shout out the lyrica
as he does towards the end
of the disc. Between vocals
there are solos from guitar
and washboard.

Turn the disc over and you
have "The Ark."

Paul Hampton
"DLAY It Cool," advises Mr.
Hampton on Philips
PB 787. "Don't Bother," is my
advice, unless of course you
still go for the hiccupping
school of rock-'n'-rollers.
Equally unettractive is the flip-over "Classy Babe."

Moe Koffman

Swingin' Shepherd
Blues" is the novelty
introduced on "Six-Five Special" last week.
Moe Koffman's version is
one of several that are already
a hit in the States. It seems
pretty certain to score here
also (London HIJ8549).

公 🖈 ☆ 🛧 ☆ 🛧 ☆

Surprising what does click with the popsters these days; this is merely the old blues formula somewhat indifferently rendered by flute against rhythm However, it has a danceable beat—which is However, it h beat—which danceable

what seems to count.

"Hambourg Bound" is a riffy piece featuring alto—and a very ordinary one at that.

Everly Brothers

Two unusual rock numbers are punched out by the Everly Brothers on London HLA8554. "Should We Tell Him?" has some suspicious him?" has some suspicious pitching from the singers and guitarist but does not lack drive.
"This Little Girl of Mine" has bongoes added to round out the rhythm

has bongoes add out the rhythm.

Johnny Gregory

HERE are two musical performances, 'Deep Velvet Rose" is a lush piece featuring the amooth trombone of Laddie Busby (Nixa 7N15124).

Maria Korchinska's harp solos on "Venice." The harp was always one of my favourite instruments. In keeping with the guitar, it has such delicacy of tone.

★ ☆ ★ ☆ ★ ☆ ★ Þ

Just read this specification .- The MARINUCCI MADRID model has 41 piano keys, 3 sets of reeds with 7 fingertip registers, 120 basses, 5 voices with push-in bass coupler. First-quality Antonelli Swedish steel reeds. Especially fast treble-key action, ivorine keys, all keys on metal fulcrums, all-metal bass action, aluminium pallette board with built-in coupler slides, anodised aluminium grille, protected by chrome mesh grille protector, perspex fingertip registers, chrome metal bellows closers. A first-class instrument suitable for any player. Total weight-22 lbs. Choice of colours: Black, Red Pearl, Blue Pearl, and White Pearl.

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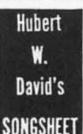
Don't abandon the ballad

SONG formations seem to be in an awful tizzy at the moment. Rock-'n'-roll never seems to conform to any particular pattern. Seventeen, 29 and 541/2 bar phrases have been noticed in this idiom. Skiffle does work out in a set style but the whole of the skiffle approach is simple.

It comes to us from the old Western style of hillbilly. Generally speaking, the make-up of a skiffle number comprises a series of comedy verses followed each time by the same short refrain, which often develops into a mere repetition of the title itself, as with "Cumberland Gap."

Lyric is unimportant

But rock-'n'-roll is a complete idiom in itself and it is usual for both words and music to be written at one and the same time. In this case they do not form separate entities as with an ordinary commercial song. Any success rock-'n'-roll songs may have is 90 per cent, due to the



music and 10 per cent. to the lyric-and this is generally borne out by the rock numbers which have graced the Hit Parade. Moreover, any such success can only come through the medium of the record, the ballroom, or special presentation on television.

Though in most cases we never get a chance to hear what the words are all about, rock-'n'-roll songs need some sort of gimmick. Publishers will not entertain rock-'n'-roll songs in cold blood—certainly no separate lyrics—so it is not the slightest bit of good submitting them.

The publishers are only interested when such songs are performed in programmes like "Six-Pive Special."

I think a rock number does get a better chance of presentation and exploitation if it has got that gimmick angle in the lyric. I have always maintained that you must have some sort of basic idea in the lyric of any sorg. It is the songs with the neat and clever ideas which become the really big hits.

Build up—or else

Up to the beginning of 1957 the recording companies had gone to great expense in creating a select number of vocalists whose discs sold in hundreds of thousands. How are the mighty fallen! Every gramophone company has on its books at the moment a dozen names they would willingly throw away, so much so that I understand that they have gone to the artists' agents asking them for a build-up for these artists or else . . . maybe the push? I doubt the wisdom of such a policy for there is a growing tendency for the strong ballad to bush its head above water again.

Personally I doubt whether

Personally, I doubt whether the ballad has ever really gone out of favour at all, when I see out of favour at all, when I see the general reaction to such numbers as "Around The World," "Tammy," "True Love," "My Special Angel" and "The Story Of My Life." So just because rock-'n-roll and skiffle merit terrific attention, don't think that, as a songwriter, you can throw every other sort of song over the garden wall. You will still be advised to remember the old song formations which have stood the music business in such good stead for so many years. And, at the request of a number of readers. I propose to remind you of these next week.

Songwriters

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

an answer query.

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

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BRITAIN'S TOP DISCS and TUNES

his reak	Lost	Title	Artist	Label		
1	(2)	THE STORY OF MY LIFE Michael Holliday Co Other discs—Dave King (Dec); Alma Cogan (HM Robbins (Fon); Gary Miller (P-Nix)				
2	(1)	JAILHOUSE ROCK	Elvis Prealey	RCA		
8	(5)	AT THE HOP	Danny and Juniors	HMV		
4	(3)	OH BOY! Nick Todd (Lon).	Crickets	Vogue-Coral		
5	(15)	MAGIC MOMENTS Ronnie Hilton (HMV),	Perry Como	RCA		
6	(4)	ALL THE WAY Five Dallas Boys (Col); Vi	Frank Sinatra ctor Silvester (Col),	Capitol		
7	(7)	APRIL LOVE Rounie Carroll (Phi).	Pat Boone	London		
8	(6)	GREAT BALLS OF FIRE Georgie Gibbs (RCA).	Jerry Lee Lewis	London		
9	(8)	LOVE ME POREVER Eydie Gorme (HMV); Four Esquires (Lon); Three Ka Sisters (Phi; Rita Williams (Orl).				
10	(10)	PEGGY SUE Paul Rich (Emb).	Buddy Holly	Vogne-Coral		
11	(16)	YOU ARE MY DESTINY	Paul Anka	Columbia		
12	(13)	THE STORY OF MY LIFE	Gary Miller	Pye-Niza		
13	(10)	KISSES SWEETER THAN WINE Jimmy Rodgers Frankle Vaughan (Phi); Weavers (Bruns).		Columbia		
14	(17)	BONY MORONIE	Larry Williams	London		
15	(9)	MA HE'S MAKING EYES AT ME	Johnny Otis	Comments.		
		Edmundo Ros (Dec); Jo (Bruns); Ferko String Ba	ne Loss (HMV); I	Eddie Canto		
16	(12)	MY SPECIAL ANGEL Frank D'Rone (Mer); Bol (Phi).	Malcolm Vaughan sby Helms (Bruns)	HMV Robert Ear		
	()	CRY MY HEART	David Whitfield	Decca		
18	(-)	JAILHOUSE ROCK (EP)	Elvis Presley	RCA		
19	(-)	RAUNCHY Winifred Atwell (Dec); Bill Justis (Lon); Ernle Prec (Lon); Billy Vaughn (Lon)				
20	(20) (—) (14)	RAUNCHY LOVE ME FOREVER KISSES SWEETER THAN WINE AT THE HOP	Billy Vaughn Eydie Gorme	London HMV Philips London		

A GUIDE to the best selling discs for the week ended February 8, derived from

*STORES SUPPLYING INFORMATION FOR RECORD CHART:
LONDON—Popular Music Stores, E.6. Leading Lianting, N.1; W. A. Clarke, S.W.6; Imhofs, W.C.1; Rolo For Records, E.10. MANCHESTER—H. J. Carroll, 18; Duwe Wholesale, Ltd., 1. BIRMINGHAM—R. C. Mansell, Ltd., 2. SLOUGH—Hickies, EDINBURGH—Bandparts Music Stores, Ltd., 1. WEST HARTLEFOOL—Hozzett's, Ltd. BIRDING Service Co. GLASOW—McCormack's, Ltd., C.2. NEWCASTLE—J. G. Windows, Ltd., 1. LIVERPOOL—Nems, Ltd., 1. CARDIFF—Boyds, WORTHING—J. W. Mansheld, Ltd. MIDDLESBRGUGH—Sykes' Record Shop SOUTH SHIELDS—Saville Brothers, Ltd., TORGUAY—Paish and Co., Ltd. BLACK-WOOD—Glyn Lewis, HULL—Sydney Scarborough, Ltd.

THIS copyright list of the 24 best selling songs for the week ended Pebruary 8, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association. Ltd. (Last week's placings in parentheses.)

1. (1) THE STORY OF MY LIFE
(A) (2'-) Sterling
2. (3) APRIL LOVE (A) (2'-)
Robbins
3. (4) LOVE ME FOREVER (A) (2'-)
4. (5) ALL THE WAY (A) (2'-)
Barton
6. (2) MY SPECIAL ANGEL (A)

4. (5) ALL THE WAY (a)
Barton
5. (2) MY SPECIAL ANGEL (A)
(2/-) Bron
6. (6) KISSES SWEETER THAN
WINE (A) (2/-)
Francis Day
7. (9) JAILHOUSE ROCK (A) (2/-)
Belinda Music
8. (7) MA, HE'S MAKING EYES AT
ME (A) (2-) Peldman
9. (8) FORGOTTEN DREAMS (A)
(2/6) Mills Music
10. (—) MAGIC MOMENTS (A) (2/-)
(14) OH BOY! (A) (2/-)

11. (14) OH BOY! (A) (2/-) Southern 12. (12) ALONE (A) (2-) ... Duchess 13. (19) PUT A LIGHT IN THE WINDOW (A) (2-)

Kassner 14. (11) TAMMY (A) (2/-) Macmelodies 15. (16) AFFAIR TO REMEMBER (A)

16. (15) PEGGY SUE (A) (2/-) Feist 17. (10) WAKE UP LITTLE SUSIE

18. (12) I LOVE YOU BABY (A) (2'-)
Sherwin 19, (18) LET ME BE LOVED (A) (2/-) Prank 20. (20) CHICAGO (A) (2-) 21. (17) DIANA (A) (2/-)
Robert Mellin
22. (—) AT THE HOP (A) (2/-)
Vole

23. (—) SUGARTIME (A) (2-) Southern 24. (—) LIEGHTENSTEINER POLKA (P) (2-) Aberbach

A-American; P-Others. (All rights reserved.)

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rop	DA	VM	

B'mingh Week Ended February 8, 1958 Artist Label JAZZ GOES TO JUNIOR COLLEGE Dave Brubeck Fontana 3 MODERN JAZZ QUARTET AT MUSIC INN (LP) TO SWING OR NOT TO SWING (LP) London 81 1 ELLA AND LOUIS AGAIN-Vol. I Eila Fitzgerald and Louis Arm Dave Brubeck 4 2 HMV-Verv LP) SUCH SWEET THUNDER (LP) SUCH SWEET THUNDER (LP) THE LOUIS ARMSTRONG STORY Vol. I (LP) THE OLD RUGGED CROSS ELLA AND LOUIS AGAIN—Vol. II Duke Ellington Monty Sunshine Ella Fitzgerald and Louis Arms 10 15 12 (LP) THE GERRY MULLIGAN QUARTET AT STORYVILLE (LP) LEADBELLY—Vol. 1 (LP) LEADBELLY—Vol. II (LP) BASIE WAS HERE (EP) Vogue 11 11 Melodisc Melodisc Columbia Clef Columbia Clef Huddie Ledbetter Huddie Ledbetter Count Basie 20 13 6 124 APRIL IN PARIS (LP) 10 Count Basie THE LOUIS ARMSTRONG STORY Vol. II (LP) JAZZ AT THE HOLLYWOOD BOWL (LP) 16a Philips 166 THE LOUIS ARMSTRONG STORY -Vol. II (LP) THE DRUM SUITE (LP) JAZZ WEST COAST—Vol. I (LP) DJANGO (EP) 16c Art Blakey LOUIS ARMSTRONG EPI THE FIREHOUSE FIVE PLAY FOR LOVERS (LP) 20c 20d 17

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AMBRICA

As listed by "Variety" Petruary 12, 1958 1. (1) GET A JOB

2. (3) OH, JULIE Silhouettes (Ember)

3. (2) AT THE HOP
Danny and Juniors
(ABC Paramount)
4. (7) SHORT SHORTS
Rays Trans Royal Teens

5. (4) THE STROLL Paramount)

5. (4) THE STROLL
Diamonds (Mercury)
6. (9) I BEG OF YOU
EN'S Prealey (RCA Victor)
7. (10) SALL ALONG SILVERY
MOON Billy Vaughn (Dot)
8. (—) MAGIC MOMENTS
Perry Como (RCA Victor)
9. (4) SUGARTIME
MCGUITE SISTERS (COTAL)
10. (12) GATCH A FALLING STAR
Perry Como (RCA Victor)
(10) DON'T
Elvis Presley (RCA Victor)
12. (20) MAYBE
Chantels (End)
(8) DEDE DINAH
Prankle Avajon (Chancellor)

14. (13) STOOD UP
Ricky Nelson (Imperial)
16) LA DEE DAH
Billy and

Billy and Lillie (Swan)

10. (20) ALL THE WAY
Frank Sinatra (Capitol)
17. (--) DON'T LET GO
Roy Hamilton (Epic)
(14) MARCH FROM "BRIDGE
OVER THE RIVER KWAI"
Mitch Miller (Columbia)
(19) YOU ARE MY DESTINY
Paul Anka (ABC Paramount)

Paul Anka (ABC Paramount)

20. (-) SWEET LITTLE SIXTEEN
Chuck Berry (Chess)
(-) GOOD GOLLY, MISS MILLY
Little Richard (Speciality)
(-) GREAT BALLS OF FIRE
Jerry Lee Lewis (Sun)
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"tied" for 17th and 20th positions.
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NAT

'ANGEL

SMILE'

'Back in

MEZZROW TO COMPERE

A MERICAN clarinettist Mezz Mezzrow has been invited to appear at the Big Bill Broonzy Benefit Concert at the London Coliseum on March 9.

If Mezz accepts, and there is every reason to believe that he will, he would help to compère the show.

Added to the list of star musicians already donating their services to help Broonzy are saxists Betty Smith and Bruce Turner and singer Beryl Bryden.

e Dinny Duncan broke his foot last week—try-ing to escape from a too-enthusiastic mob of fans.

The fans rushed him out-side studios off Baker Street where he had been re-cording his Radio Luxem-bourg show.

Johnny climbed a wall and jumped to get away from them. In doing so he broke several bones in his foot and had extensive bruises.

He will appear in "6-5 Special" temorrow (Satur-day) with his foot in plas-ter.

den.
They join the groups of Johnny Dankworth. Humphrey Lyttelton. Chas McDevitt, Mick Mulligan Al Fairweather. Don Rendell and Dill Jones, and guest artists Cleo Laine. Shirley Douglas, George Melly and Sandy Brown.

Second concert

The concert is being organised by H. Croft and As octates, working with a committee of jazz critics under the chairmanship of MM Editor Pat Brand.

The National Jazz Pederation is organising a second concert—a midnight matinee—in aid of Broonzy at the Dominion Theatre on March 14.

Donating their services at the midnight matinee will be Lonnie midnight matinee will be Lonnie Donegan and his Skiffle Group, the Chris Barber Band and Ken Colyer's Jazzmen.

States trip for

SCHOOLBOY rock singer Laurie London will be whipped over SCHOOLBOY rock singer Laurie London will be whipped over to the States for a record-promotion trip next month if his first U.S. release proves the big seller Capitol anticipate.

A few days ago they put out the titles which have sold over 300,000 copies in Britain: "He's Got The Whole World In His Hands" and "Handed Down."

Another prospect for the rising youngster is talk of a BBC series. Laurie starrs his one-night stand tour tomorrow (Saturday) at Dorking Halls and to the dates already given in the March 29 and Brighton on April 5.

He makes a tour of Northern and Southern Ireland on May 23, 24, 25 and 26, Tolevision appearances include BBC "S.x-Five Special" on February 22 and "Children's Hour" on February 24.

Fats Edwards dies

Pats Edwards, Negro rhythmand-blues singer and well-known night club personality; has died in Paris.
Pats was one of the American contingent which stayed in Prance after the war and continued the American jazz movement.

FIRE caused £3.000 worth of damage at saxist Bill Lewington's musical-instrument shop in the West End on Friday night.

Called from the London Palladium pit, Bill found eight fire engines and 30 firemen fighting the blaze, which severely damaged over 150 instruments, tape recorders, drum sets and office equipment.

For the time being, Bill will operate his business from Freddy Clayton's Trumpet Centre in Gerrard Street, W.

CHRIS BARBER played to over 18,000 fans during his sixconcert tour of Denmark and Sweden which ended on Monday. Sell-out notices were up at most of the halls.

Prior to the first of three Dutch concerts yesterday (Thursday), advance bookings already
guaranteed Chris bigger audiences than greeted the recordbreaking Earl Hines-Jack Teagarden tour of Holland.
Readers of the Dutch jazz
magazine "Rhythme" recently
voted the Barber Band the best
traditional group in the world,
beating many famous bands, including the Louis Armstrong
Ali-Stars.

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Music

THE Graham Stewart
Seven undertake a 15day four of Denmark and
Sweden from March 1. The
Seven have been signed to a
two-year contract by Decca
Records and turns fully professional this week-end following the demob from the
RAF of trumpeter Alan
Elsdon,

Drummer Sandy Sanders left the Bill Brunskill Band this week to Join the Pete Deuchar group at Hamburg's New Orleans Beer Bar, He takes over from Ginger Baker, who this week-end Joins the Diz Disley Band for a month's engagement in Copenhagen.

The Maurice Reisman Quartet is now in its fourth year at the Vienna Club, Baker Street, W. Maurice (acc.) leads Doug Carter (clt.). David Bardelle (gtr.) and Les Skinner (bass).

Former Cy Laurie trumpeter Ken Sins has joined Acker Bilic's Paramount Jazz Band. He replaces Bob Wallace, now with Diz Disley.

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have inevitably reopened the (apparently) hone calls asking, first, if the do you? "what is the matter with secondly, why this particular record."

Hesuit was a flood of tele-do you?

Station had gone mad, and, secondly, why this particular record. opened the (apparently) insoluble problem as to

the second concert not as "the drummer" but as "THE drummer." he must have made his British counterparts want to go home and kick holes in their

Or did he?
If a man cannot sense the requirements of drumming behind piano or sax solos, I doubt if he can sense the difference between himself and men like Morello. or Connie Kay with the Mod-ern Jazz Quartet.

Off the rails

A FTER months in which "Six-Five Special" seemed to be trying to appeal to the age-group indicated in its title, it suddenly seems to have lost all sense of direction.

It seems, in fact, to be follow-ing as many different tracks as the train in the filmed introduc-Last week we had a peculiar

blend of rock and religion; the week before was a dismal attempt to justify its existence when squares were depicted asking squares whether or not they were squares and nobody A

bothered to inquire.

But let it at least have the courage of its misconceptions

**Dothered asked: "Do John John The Courage of the misconceptions of the Courage of the C and stick to one thing. Otherwise I cannot see it lasting beyond next March.

Johnny not only did—but sold him a two-bob tutor, too, yond next March.

consecutive hours.

For Joe Morello was undoubtedly the Big Surprise.
Introduced by Steve Race at Introduc again being received for Edric Connor's Oriole recording of the



Manchester United Calypso that had such a big play last

The disc is currently out of print, but a new release is being made, and on Tuesday. Maurice Levy telephoned the Lord Mayor of Manchester.

As a result, all royalties from the disc will be donated to the fund for the dependants of the victims of the crash.

Service with a...

YOUNG man carrying a guitar walked into the inseeming quite sure what the strument shop run by Johnny term implied. Roadhouse, lead alto with the term implied.

This Saturday? I haven't Northern Dance Orchestra, and

"Do you tune guitars here?"

Record play

A CINCINNATI radio station wanted to plug the fact that "Rocket Ride"—until someone it was starting a new policy last in the office spun it at 33; in-Tuesday. So all day Monday it stead of 45 rpm.

Panic! Hold everything! "This," cried an executive.

From 6 a.m. till midnight. "is the way it ought to sound!"
Title: "Cincinnati Ding And ordered a remastering of

few more sessions. becomes a SURGE

Please!

is telling the story of the

concerts Dong." waxed in 1950 by Art the wax so that a 45 would produce the slower, lower 33 sound. Result was a flood of tele Result was a flood of tele-

"Why don't they swing?"

"Why are they so LOUD?"

(When it comes to bassists. it's the same thing, only different: "Why don't they swing?"

"Why are they so quiet?").

It was a major talking-point after Saturday's first concert. For Joe Morello was undoubtedly the Big Surprise.

"Ecord. Answer to the first: To get you talking. To the second: Because it's the next trend" over in the States. Flute soloists and feminine vocal groups are among those being waxed "just in case" there's a sudden swing away from rock and Country and Western.

Calypso aid

The tragedy of the Manchester United 'plane to the first: To get pate "the next trend" over in the States. Flute soloists and feminine vocal groups are among those being waxed "just in case" there's a sudden swing away from rock and Country and Western.

Over limits to make the next of the manchester of the next trend" over in the States. Flute soloists and feminine vocal groups are among those being waxed "just in case" there's a sudden swing away from rock and Country and Western.

"Wasting their time," "The rock formula will be

with us for a long time yet.
"The formula, mind you," he
emphasised. "Not necessarily rock as we hear it today. But the solid beat and the pronounced melody line will have to be basic features of any new

37 years ago Two bandleaders have been having a mild dispute about something which happened—or

maybe didn't-about 37 years West End and society band-leader Tommy Kinsman said in a recent article in "John Bull" that he had his first professional engagement with the Jenkins Jazz Band in Liverpool

in 1920. Bobby Jenkins, whose band has been well known on Merseyside for four decades, says he
has no recollection of Tommy
ever playing with his band.
"In those days I was probably the world's worst banjo
nlayer" said Tommy
ever said Tommy
ever playing with his band.
"In those days I was probably the world's worst banjo
nlayer" said Tommy
for four nights

The Eastern with its precious cargo.

The Dave Solo of the importance.
When a down of us Dave warmed up on the upright
ing here from New York,
and sleep had been scarce

The Dave Solo of the importance.

The Dave warmed up on the upright of the intervence inwardly.

The Dave warmed up on the upright of the invence in the Eastern with its precious cargo.

The Dave warmed up on the upright of the invence in the Eastern with its precious cargo.

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The Dave warmed up on the upright of the invence in the Eastern with its precious cargo.

The Dave warmed up on the upright of the invence in the in player," said Tommy

"I make no secret of it. But it seems that some of my remarks about my first job have upset Bobby Jenkins and his boys. I am sorry about this. The last thing I want to do is run down my fellow-musicians or my fellow-Liverpudlians."

Smash hit

"TODAY has been a lovely day" sang Group One on the BBC-TV "Date with Carole" show. And so it had been to Hertfordshire viewer Mr. L. J. Nye.

Until one of their harmonies

shattered a wine-glass eight feet away from his set. Somewhat shattered them-selves when they heard of it, the boys invited him to rehear-sals of "Date with Anne" last riday—and in return for the proken pieces presented him with a set of six new glasses. That should see him through

CDDIE ROGERS (who else?) cow that swallowed a bottle of ink and "Mood Indigo."

smartly through an amber traffic light in Notting Hill "against the clock," as Gate. Thirty minutes later, relaxed and smiling, always do: Dave, Paul he discussed improvisation "against the clock," as It is impossible not to take to the Brubeck BBC interviews, the longest and family. The gentle, can hear tomorrow (Saturday) at 6.30 in "Just Jazz." Then, at shilling!) we listened to a historic—and by the two Brubecks. (Advice BBC interviews, the longest and to readers: never make a bet with a 10-year-old that he can't at 6.30 in "Just Jazz." Then, at shilling!) me discussed improvisation with Derek Hart in BBC- and his wife, bassist Eugene Wright, plus Mrs. Brubeck and his sons, Darry and At 7.30, back at the 3rubeck apartment, near Michael Michael Michael Michael Mrs. Brubeck and his aloud, just beginning to feel his way into a grown-up sense of hurders.

Withly-observant Iola, the cute, quiet Michael—and Darry, garrulous but un- 3 o'clock, came the Festival aloud, just beginning to feel his way into a grown-up sense of hurders.

This was mostly devoted to coaching Eugene Wright in the with Derek Hart in BBC-TV's "Tonight."

TIRED?" said Dave Brubeck. "I'm dead!" That was at 6.30 last

Friday evening, as I nipped

for four nights.

Boarding a Pan-American

Clipper on the Thursday afternoon, the Brubeck

party crossed the Atlantic

Brubeck apartment near Michael.

Harry James and Betty

Grable have celebrated their

nineteenth wedding anni-

versary. Here they are celebrating with pizza at

Ben Pollock's "Sunset Strip"

restaurant - served by the

boss himself. Harry, incident-ally—with Jilla Webb, Ray

Sims, Willie Smith — is again

packing the Hollywood

Palladium.

The heights of invention

Brubeck apartment near Marble Arch, I handed over to his wife, Iola, a sagging but still talkative Dave. At 8 p.m. he sank into bed . . . and slept for 13 hours.

One-nighters

Two hours behind schedule they arrived at London Airport, greeted by a dozen eager Britishers, the ITN newsreed by a dozen eager Britishers, the ITN newsreed to be prejudiced. Let's (They hadn't.)

downfall of snow. The journey along the Great West Road into London—not much fun at the best of times — became a tedious nightmare as the little fleet of cars crawled had been playing one-nighters in the Eastern with its precious cargo.

Michael.

Two hours behind schedule they arrived at London Airport, greeted by a dozen eager Britishers, the ITN newsreed by a dozen eager Britishers, the ITN newsreed to be prejudiced. Let's (They hadn't.)

By 5.30, starting time of the guest "anywher in him. out a running-order for the Though he 3 rightly aware of the Importance of his work. I have never in introduce him on stage.

The Brubeck Quartet had been playing one-nighters in the Eastern with its precious cargo.

When a dozen of us "Gone With The Wind "which owere contrapuntally so fabutive lous that even I thought they they arrived at "Gone With The Wind "which owere contrapuntally so fabutive lous that even I thought they they arrived at well, I guess I'm expected to be prejudiced. Let's (They hadn't.)

By 5.30, starting time of the guest" anywher in him. Out a running-order for the guest "anywher in him. Out a running-order for the guest" anywher in him. Out a running-order for the guest "anywher in him. Out a running-order for the guest" anywher in him. Out a running-order for the guest" anywher in him. Out a running-order for the guest "anywher in him. Out a running-order for the guest" anywher in him. Out a running-order for the guest" anywher in him. Out a running-order for the guest" anywher in him. Out a running-order for the guest" anywher in him. Out a running-order for the guest" anywher in him. Out a running-order for the guest" anywher

weakest point

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Prince

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Aga:

For n

drifted chatting out of a BBC studio door on the Saturday— browners, producers, engineers —I suddenly noticed that the man holding the door open for us all was Dave Brubeck. He won't remember that, but I will —for a long time.

in 3/4 time, while drummer Joe Morello lays down a 4/4 beat against it. He does this by taking 12 beats as the unit, so tures of the family round the plano.

"Come and play the blues," said Dave to young Darry, and we listened to a historic—and Dave leaves the base to play morello lays down a 4/4 beat against it. He does this by taking 12 beats as the unit, so that his 3-bars-of-4 are equivalent to Dave's 4-bars-of-3.

Having established the most swinging waltz in Jazz history, Dave leaves the base to play the blues."

quartet's repertoire, but it in-cluded some "last choruses" of "Gone With The Wind" which were contrapuntally so fabu-lous that even I thought they had been planned on paper.

"Come and play the blues," said Dave to young Darry, and we listened to a historic—and not half-bad—improvised duet

Nervous

Patrons at the first of the two Festival Hall shows may like to know that, with the exception of one brilliant flash of inspired playing from Dave, they heard

Every member of the group was impossibly nervous thro out the day, but Joe Morello played better at 5.30, and a great deal of the quartet's suc-

musical drummer I have heard; a man whose primary interest plex rhythms) is a pure joy.

For clean, musical drumming he makes the cymbal-pounders sound like clumsy children.

Technician

A MAN is measured, inevitably, against his Gene Wright, on bass, would pretensions. Dave Brubeck has claimed to seem to be outstanding on tech-be an inpovator, a man seeking to extend the nical rather than on rhythmic of jazz ("... even Kenton thought I grounds, though I learn from
was too far out ...") and his Dave that since he joined it the was too far out . . .") and his work must be examined with more than ever before. group has on occasions swung

this in mind.

At the Festival Hall last Saturday Brubeck didn't persuade me that his is one of the really creative brains on the jazz scene.

I carried away the impression of rather grandiose expositions of simple ideas, of 19th-century variations on 20th-century themes. He is prone to express himself emphatically—but none the less rhythmically—with great double-handed chords, Yet occasionally he sounds as if he's

Yet occasionally he sounds as if he's inspiration, perhaps because the churning out one of those tiresome emotional content of his playcommercial piano concertos. he plays without sensitivity. His work as man was, I thought, impeccable. His eds to Paul Desmond were distinctly

Constant

e polyrhythmic essay on "Some Day My The Desmond sound-lovelier Come " was delightful and certainly the even than on records, and sful attempt at a jazz waltz I've ever incredibly quiet-is a constant thing, through which his imag-ination draws a pattern of almost unvarying melodic all that, I can say without reservation beauty. yed the Brubeck Quartet as a whole. It

In contrast. Dave begins each solo with, so to speak, an empty plate. He needs more unspoker support from the audience than any other jazzman.

ol is something to see and hear.

Of course he played well. But he wasn't at his relaxed best until the second concert, when Of course he played well. But the quartet was launched into that incredible version of "Some Day My Prince Will

Come." The form of the thing is worth examination. After the original waltz tune

has been stated (with a slight mistake in the melody, Dave!) piano and bass continue to play in 3/4 time, while drummer Joe

on in 3/4 and the drums in 4/4. dropping himself into ha for what I can only call 2/2.

In ballroom parlance, the listener is now hearing a waltz, a quickstep and a blues played simultaneously, but within the harmonic framework of the original Disney tune, now un-heard but still imagined as a waltz.

This is exactly the kind of polyrhythmic maze which most excites Dave Brubeck, though he may well be the only pianist in jazz who could possibly cop

Privilege

Whether or not that is true, He is unquestionably the most his playing at the evening con-nusical drummer I have heard; cert touched at this point the man whose primary interest heights of invention. It may or

spiration, described so often in in the whole wide world of print by Dave Brubeck, is an rhythmic music. One regrets unforgettable thing when ex- that it is wasted on so many.

when the peak of musical invention is reached, one is privileged to be present.

The big less demonstration and only heard but listened to, with contribute in varying degrees In his less demonstrative way, every ounce of attention one to the state of mind which

The Moment of In- offered only by this one group a man whose primary interest is tone, even though his busi- may not have been jazz, accordiness is rhythm. His solos are ing to strict definition, but to perienced in the flesh.

And so the first European of the enlightened businessinen of any front-line man, and the easy beat he sets up even in carcely matter less.

When the peak of musical interest is to the audiences who listened so is an example, if ever there was attentively; but most of all to the Brubeck party, not forget-

Paul Desmond had conjured up can command. a similar moment during the afternoon in "These Foolish tion is tremendous, and it is power. makes such exciting music possible, and almost tangible in its Only trouble with the group was the pianist

FROM what I heard at the first of the Royal Festival Hall concerts on Sunday I should say there is only one thing wrong with the Dave Brubeck Quartet—the pianist. If this is the stuff that wins polls I shall expect the MM readers to vote

Liberace top jazz pianist of 1958. What offended me most Brubeck was the glutinous sentimentality of

solos sickly mentality.

ramblings con-taining little taining logic and less in spiration with monotonous chord thumping pre-sumably in-tended to in-ject some ex-

citement into the proceedings. About once every 40 bars, Brubeck proved that he could swing, but the glimpses were al too brief.

Finest drummer

The music bore little resemblance to either jazz or classical music, being very close in spirit to the froth of "Cornish Rhap-sody" and "Warsaw Concerto." The pity of it all was that on the same stage was the finest I have ever heard person. Joe Morello was superb.
to put it mildly. Altoist Paul
Desmond and bassist Gene Wright were fine.



· Gene Wright



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a jazz soloist that I felt Brubeck was the

is beautiful full-toned, yet soft, bass play-

Gene Wright. Joe Morello is another of ce of drummers, artistic and swingy. His

ardent royalist could have faulted him. The Queen—his thin-toned and vibratoless

Impossible; Simplice;

Mood indigo; If I live again

e a staunch republican.

Ba-lue Bolivar ba-lues-are; Pannonica; I surender dear; Bemsha string

MON LTZ-U

Brilliant Corners

Brilliant corners;

THELONOUS

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Sketches by Skitch Soon; All through the night;

All the things you are; Farewell Amanda; In a sentimental mood; As long as I live; East of the sun; Dancing on the ceiling;

SKITCH HENDERSON and his ORCHESTRA

THE PERSON NAMED IN COLUMN TWO IS NOT THE OWNER.

FRANK SINATRA, who depped at the Moulin Rouge for tooth-aching Sammy Davis. Jnr., brought along a 30-piece Nelson Riddle ork and quipped: "I came unprepared"—then did 75 minutes to the delight 2,300 customers. Rogers) The Shorty Rogers Giants (now six, with vibist Larry Bunker) have "a definite European tour set for Octo-ber." . . . On Dinah On Dinah Shore's last TV show her husband, George Montgomery, played har-LES LAMBERT

It's terrific says

(SKYROCKETS FAME) currently at Wembley Ice Show

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Chico reshuffle The predicted Academy

Award-winning song is
"Tammy," by Livingston
and Evans, writers of last
year's winner "Que Sera."
New cellist with the Chico Hamilton Quintet is Nat Gershwin and the new reedman is Eric Dolphy...
Julie London recorded the
main title tune for "Voice
In The Mirror" in which
she co-stars with Richard

Count Basie may have to undergo gall bladder sur-gery. . . A most ambitious series of Sunday afternoon Dixieland concerts here. Dixieland concerts here, featuring Bob Crosby, Matty Matlock, Ray Bauduc, Eddie Miller, Nappy Lamare and other top names, failed due to lack of support.

Howard Lucraft

Al and Zoot

It's a wonderful world; Brandy and beer; Two funky people; Chasing the blues; Halley's comet; You're a lucky guy; The wailing boat; Just you, just me

AL COHN QUINTET featuring

ZOOT SIMS (tenor)

CORAL



IN reply to reader Dave Jones's attack on the Humphrey Lyttelton Band (MM 12/2/58) I suggest Mr. Jones is incapable of under-standing anything above the standing anything above the corny three-part interplay of trad jazz.

Lyttelton now has the best band he has ever had any similar

and is far above any similar small group in the country.

—James Purcell, Streatham.

Great musician . . .

BASIE. Armstrong. Rushing.
Bechet and Condon. to
quote a few, have all acknowledged Humph to be a great
musician. People may like his
music or they may not, but he
is still a great player and so
are his musicians.

The Pelicans should go back
to their nests to reminisce on
bygone days and leave today's
jazz field forever. All arts have
to develop and jazz is an art of
which Humph is England's
greatest exponent.—John R.
Biffen, Overcombe, Dorset.

. . . and showman

IF so-called jazz fans like nothing but New Orleans music why do they go to Lyttelton concerts? I hope Humph carries on with his good showmanship, it had a capacity house at Liverpool roaring with Laughter. — C. Kinnear, Wallasey, Cheshire.

Kindergarten

I SHOULD like to ask reader Dave Jones which kinder-garten he went to. Apparently



edited by

BOB DAWBARN



he has never progressed beyond read on the pre-"Listen With Mother." -J. sent state of pop Tombs, Birmingham.

No jazzman

I HEARTILY agree with Dave Jones. Humph does not play jazz—trad, mainstream or modern. During the past year he has got nearer to a kindergarten showman than any jazzman today.—Peter Niven. Jnr., Southgate, London, N.14.

Humph supporters out-number those of Mr. Jones by 10 to one judging by the flood

TOMMY WATT

WHAT Tommy Rot from Tommy Watt! His arrangements are often dull, his broadcasting band doesn't swing and the ensemble sound is only mediocre. He should listen more to bands like Heath's and Dankworth's instead of listening to his own unexciting studio get-together.—

B. Smith, Beeston, Notts.

Fine band

HAVE just read Maurice Burman's article on the Tommy Watt broadcasting orchestra (MM 8/2/58), of which, as a musician, I am a great admirer.

As a listener I am not in the least worried whether he uses session men or street musicians in his orchestra. The sound produced fully justifies the means employed.—J. L. Ashworth, Cheadle, Cheshire.

Messrs. Smith and Ashworth should get together some time.

▶ OUTSPOKEN RACE

STEVE RACE'S article. "Now We're At Rock Bottom" (MM 8/2/58) is the best and most outspoken piece I have

Thank goodness for the Perry Como show on BBC-TV and the excellent singing of Rosemary Squires, the only shining star in a dull repetition of rock "Six-Five Special." — Arth Frankham, Liverpool.

Thank you, too

THANK you, Melony Maker.
Thank you, Steve Race,
Johnny Keating, Humphrey
Lyttelton and Tony Brown. At
last something is being done to
expose the Tin Pan Alley
rackets and the crass stupidity
of the people who are fooled by

Letters

them. Keep it up.

—Len Doughty,

Beckenham, Kent.

BRUBECK

WITH an open OB DAWBARN

| With an open mind and keen expectation is went to the Saturday evening evening that the Festival is a second of the second of th

Hall.

I came away with these ideas dominating my mind: (a) the word jazz had crept into the programme through a printer's error: (b) Brubeck is the subtlest musical humorist of our time: (c) the Brubeck cult is the most pretentious poppycock that commercialism has yet sold a gullible public.—W. F. Cooter, Lee. London, S.E.12.

Brubeck seems to be stir-

Brubeck seems to be stir-

ring up a pretty hefty con-troversy among both critics and jazz fans.—See pages 10 and 11.

▶ JEALOUS

HAVE been trying to figure out why Steve Race is so bitter about rock and skiffle. The only logical reason is that he must be jealous.

He thinks we call a person who sings in tune a square. That is not true. My definition of a square is a person who, like Steve, cannot see, and won't even try to see, our point of view.—Miss Norma Croft, Hunton Liverpool. of view.-Miss N Huyton, Liverpool.

> Please keep your letters brief

Here's how to stop the rot

LAST week I gave one or two case-histories of top selling rock-'n'-roll records. After reading them the unprejudiced reader—if there is such a thing on this subject-might be pardoned for thinking the record stars concerned just do not earn their money.

That would be a mistake. No battle is more easily lost than by bringing into action the wrong artillery.

If a young nurse earns £4 a week and Tommy Steele earns £4,000, no one is suggesting that Mr. Steele's job is 1,000 times as worthwhile.

The point is that the public is prepared to subscribe
£4,000 in one week for the
pleasure of seeing and hearing him perform. It is not
his fault if a million British
citizens deside that is what citizens decide that is what they want to do with their money. How many of his critics would give back a proportion of their wages if they fell their services were they felt their services were being over-valued?

More to come

Let us be quite clear about this. If we don't like the destination of that £4,000—and I, for one, believe that by his personality and talent Tommy Steele comes nearer to earning it than most of his rivals—we should lay the blame where it belongs: at the feet of those people who put him where he is.

That means the men who run the rock industry, and the public which buys their wares.

So far as the capitalists of cheap music are concerned, they make no bones about their interest. They are already coining more money than they dreamed of five years ago. Their intention is to make more in the future. They do not give a hoot for rock-'n'-roll itself' to a man they hate it.

Debasing art

All right. We have elected live in a capitalist society.

to live in a capitalist society. Every man has a right to make a million, so long as (legally) he does not break the law, and (morally) he does not drag others down in the process.

And that's the big point. I believe the rock bosses are debasing art; that small but significant amount of art which there can be in popular music. And I believe we shall soon find they are debasing public morals, too.

In my experience, this sort.

In my experience, this sort of remark does not go down well in an entertainment journal, but the subject is too important to gloss over.

Sex morality, which is really the subject in question, may be exciting in one's teens, and good for a giggle in one's twenties. It is desperately serious when one is a parent.

serious when one is a parent.

If. in the future, our preteenagers are to be brought up
on sexual innuendos, and
oarely-concealed rape of the
kind cunningly suggested in
some Presley lyrics, then the
captains of our pop music
industry will one day have to
face a higher authority than
their annual shareholders'
meeting.

says STEVE RACE

in his second article on "THE BOTTOM OF THE BARREL"

What of the young public which shells out thousands of pounds for such meretricious songs? One can hardly blame them for responding to stimuli so cunningly directed at their weaknesses.

weaknesses.

In my view, they must be guided towards something better in popular music: the kind of "something better" which most Melody Makea readers would agree is represented by Armstrong. Ellington, the MJQ. Brubeck, Ella Fitzgerald or Frank Sinatra.

To this end I would put forward the following practical suggestions:

1. FOR its own sake, the gramophone record industry should set up some kind of self-censorship.

This is very different from the artistic censorship on a national level put forward by Rev. Chamberlain, and recently discussed in these columns. The record companies could quietly decline to scrape the barrel, without incurring any serious loss of revenue. But it something is not done soon by them, something may have to be done about them.

Radio ban

Department and Radio Luxembourg, the principal advertisers of records in this country, should pay the closest attention to new releases.

They should show no hesitation in applying a firm ban on records which they know are sub-standard.

sub-standard.

3. THE Music Publishers'
Association (and similar bodies) should take the courageous step of dissuading members from publishing or exploiting songs of which they themselves are secretly ashamed.

4. THE BBC Song Committee
4. should not hesitate to
raise its required standards,
thereby forcing up almost
overnight the artistic level of
popular music on the radio.
(And the television companies
should exercise a similar right.)

If these stans were taken

If these steps were taken more or less simultaneously no harm would be done to anyone, except those members of the American and British music industries who least deserve our consideration.

our consideration. The adolescent public in this country would soon learn to enjoy something a little better. and those fat profits could still be made—but out of decent, healthy, popular music for a change.

HAROLD FIELDING

by arrangement with Lew & Leslie Grade Ltd.

PAULANKA

TOUR CONCERT

-When and Where to Book-

March Ist - ABERDEEN I

THE MUSIC HALL 6.15 and 8.30. Book at Paterson and Marr Wood, 183, Union Screet. Tel. 21339, Prices 10/6, 8/6, 7/6, 5/-, 3/6.

March 2nd - DUNDEE

CAIRD HALL 5.30 and 8.0 Book from February 17th at Largs, Music-sellers, 16/24, Whitehall Street, Tel. 1061, Ext. 25. Prices 10/6, 8/6, 7/6, 6/-, 5/-, 4/-, 3/6.

EDINBURGH

USHER HALL 6.30 and 8.45. Book from February 15th at Edinburgh Book Shop, 57. George Street. Tel. Caledonian 4495. Prices 10/6, 9/-, 7/6, 5/-, 3/6

March 4th-

NEWCASTLE

CITY HALL 6.20 and 8.40. Book from February 15th at Waddington's, Northumberland Avenue, Newcastle upon Tyne. Tel., 24279, Prices 10/6, 9/-, 7/6, 6/-, 5/-, 3/6.

March 5th - SHEFFIELD

CITY HALL 6.10 and 8.50, Book from February 20th at Wilson Petk Ltd., Fargate, Sheffield. Tel. 27074. Prices 10/6, 8/6, 7/6, 5/-, 3/6.

March 6th - LEICESTER

DE MONTFORT HALL 6.30 and 8.50. Book from February 14th at Municipal Box Office, Charles Street, Leicester, Tel. 27612. Postal applications must be accompanied by S.A.E. and remistance. Prices 8/6, 7/6, 6/-, 5/-, 4/-. Promenade 3/-,

March 7th—BRIGHTON

THE DOME 6.30 and 8.45. Book from February 18th at Dome Box Office, Church Street. Tel. 29337. Prices 10/6, 8/6, 7/6, 5/-, 3/6.

March 8th-

to be announced

March 9th - HARROW

DOMINION 6.15 and 8.30. Bool at Dominion Box Office, Tel. Harrov 1743. Prices 10/6, 8/6, 7/6, 5/-, 3/6.

March 10th - BRISTOL

COLSTON HALL 6.30 and 8.45. Book from February 15th at Colston Hall Box Office. Tel. 21768. Prices 10/6, 8/6, 7/6, 5/-, 3/6.

March Ilth-

PLYMOUTH

THEATRE ROYAL 6.15 and 8.30. Book at Theatre Box Office. Tel. Plymouth 63300. Prices 8/6, 7/6, 6/-, 5/-, 3/6.

March 12th-BOURNEMOUTH

WINTER GARDENS 6.0 and 8.20.
Book at Winter Gardens Box Office.
Tel. 4605, Prices 10/6, 8/6, 7/6, 6/-, 5/-, 3/6.

March 13thto be announced

March 14thto be announced

March I5th-Y O R K

RIALTO CINEMA 2.15, 5.15 and 8.0. Book from February 21st at Rialto Box Office. Tel. 22119, Prices 10/-, 7/6, 6/-, 5/-, 3/6.

March 16th-HULL

CITY HALL 5.30 and 8.0. Book from February 21st at Gough and Davy, 13, Saville Street. Tel. 35906. Prices 10/6, 9/-, 7/6, 5/-, 3/6.

March 17th-

to be announced

March 18th-MANCHESTER

BELLE VUE 6.20 and 8.40. Book from February 20th at Belle Vue, Lewis's, and Forsyths. Prices 10/6, 9/-, 7/6, 6/-, 4/-, Unreserved 3/-,

March 19th-LIVERPOOL

PHILHARMONIC HALL 6.15 and 8.30. Book from February 18th at Rushworth and Drapper Ltd., Islington, Liverpool 3. Tel. North 0131, and at 251. Grange Road, Birkenhead, and 71, Foregate Street, Chester. Also tickets at Hall. Prices 10/6, 8/6, 7/6, 6/-, 5/-, 3/6.

March 20th-LINCOLN

SAVOY 6.15 and 8.30 Book at Savoy Boik Office. Tel. Lincoln 162. Prices 10/6, 8/6, 7/6, 5/-, 3/6.

March 21st—HANLEY

VICTORIA HALL 6.20 and 8.45. Book from February 15th at 1. C. Sherwin and Sons, Market Square. Tel. Stoke-on-Trent 21621. Postal applications must be accompanied by S.A.E. and remittance. Prices 8/6, 7/6, 6/-, 5/-, 3/6.

March 22ndto be announced

March 23rd—CROYDON

DAVIS THEATRE 6.0 and 8.30. Book from February 15th at Davis Theatre Box Office, open weekdays 10 a.m. -8 p.m., Tel. 8311, and usual agents. Prices 10/6, 8/6, 6/6, 4/6, 3/-.

CUT THIS OUT FOR YOUR FUTURE REFERENCE...

This wor

FROM the day Joe Morello joined the trio, in May of 1953, Marian McPartland began to extol the "extraordinary talent" of this partially blind drummer from Springfield, Mass.

Whenever I met Marian I heard about Morello. Each of her letters brought faintly un-English remarks like "Wait till you dig Joe's fabulous drumming" and "This boy is really something."

is really something."

Then came albums—by the trio, and one by both McPartlands—which spoke for Morello's fine control of time and tone. Sometimes Marian was quoted on the sleeve, boosting her sensitive drummer and pointing out that he was a "Down Beat" New Star in 1955 Critics'



Marian McPartland . boosted Morello



Joe Morello . . looked pleased

me two pages about him.

They ended:

"Of course it is a serious loss to me, but Joe couldn't turn down an offer that will afford him so much more prestige and publicity. Now that he doesn't work for me I would like to write a feature on him."

Last vear, Marian referred to:

"My drummer, on loan to Brubeck, sat in three or four times. He is making a tremendous name for himself, and is credited with giving the quartet added impetus."

I wasn't surprised, then, to get a letter asking me to say hullo to Joe for Marian. I did so at a snow-covered London Airport, and formed part of a return convoy slithering behind leader Steve Race (carrying part of Brubeck's family).

Likes 'em all

Morello turned out to be Morello turned out to be a good-humoured man obviously devoted to his young wife, Ellie, and the study of drums. He liked all drummers, he said, and spoke warmly of Catlett, Tough and Don Lamond.

Morello looked pleased and surprised that any sort of reputation had preceded him across the Atlantic, and said it would be hard to live up to Marian's praise.

be hard to live up to Marian's praise.

So far as London goes. I'd say he had exceeded most people's expectations. The delicacy of his drumming has been a major talking point since the Festival Hall opening.

Dave Brubeck, asked point

blank if he thought Morello had improved the group, answered "I do."

DANCE LPs

STANLEY DANCE, English mainstream missionary in New York, seems to be as busy as the proverbial one-armed paperhanger.

Since the Rex Stewart session already reported, he has again recorded Rex—this time with Hilton Jefferson, Everett Barksdale, Joe Benjamin, Dick Cary, Mickey Sheen (drs.), and Garvin Bushell blowing clarinet and bassoon.

"Trumpet, piano and all arrangements by Cary—an invaluable and delightful man," says Dance.

valuable and delightful man," says Dance.

He has also recorded Buck Clayton, Dicky Wells, Buddy Tate and Rudy Rutherford with Jo Jones, Major Holley and pianist Skip Hall; Budd Johnson and Cozy Cole albums; a Memphis Jazz date by Buster Bailey; and the "million-dollar trombone section" he referred to last week.

trombone section " he referred to last week.
Dicky Wells, Vic Dickenson.
Benny Morton and the former Chick Webb and Count Basie player, George Matthews, were the trombones. Jones, Holley and Hall made up the rhythm.

Hines tracks

In San Francisco, Belgian critic Yannick Bruynoghe recorded Earl Hines for Dance's Decca deal. Hines cut "All Of Me" and three originals—one of them. "Backroom At The Villa D'Este." named after the Bayswater Road restaurant where Earl used to relax in London.

London. Between times. Dance Between times, Dance has visited Louis Armstrong and Sy Oliver sessions. listened to Joe Turner at the Apollo and the de Paris band at Ryan's.

The seven Dance LPs will appear here and in the States. So far Brixton cannot say when.

JESTER

RONNIE SCOTT has become a sharp announcer. He introduced Terry Shannon as a man with the unusual claim to fame that "he once tied with Winifred Atwell for 14th place in a jazz poll." Another jest: "Our next number comes from the new album, 'Jim Dale Sings Thelonious Monk.'"

BROONZY BENEFIT

PLANS for the Bill Broonzy Coliseum Concert on March

PLANS for the Bill Broonzy Coliseum Concert on March 9 are almost complete, and tickets are now on sale.

On February 24, the Institute of Contemporary Arts will devote the latter half of its programme to a Broonzy tribute. Alan Lomax and Alex Korner will be talking and plaving records.

Nixa issue in March highly informal Big Bill versions of "Joe Turner Blues," "When The Sun Goes Down" and "Going Down The Road," recorded by Denis Preston at a party given in honour of the Broonzy-Bruynoghe book, "Big Bill Blues," in 1955.

Talking, laughing, applause and distant accompaniment are featured on the EP, as well as Bill's singing and unbelievably driving guitar. The book, by the way, is the latest reissue in the Jazz Book Club series (1, Tavistock Chambers, Bloomsbury Way, London, W.C.1). Most enjoyable, of course.



Weekdays showing at 3.10, 6.15, 9.20.

Programmes at 1.30, 4.35, 7.40. Sunday at 6.0, 9.5. Programmes at 4.30, 7.30.

★ Grand Charity Jazz Concert

BROONZY

Sunday, March 9th. Commences 7 p.m.

LONDON COLISEUM TEM 3161 TEM

The following Artistes and Bands will appear:-

Sandy Brown, Johnny Dankworth & his Orchestra. Al Fairweather & his Band, Dill Jones Trio, Cleo Laine, Humphrey Lyttelton & his Band,

Chas. McDevitt Skiffle Group, George Melly, Mick Mulligan & his Band, Bruce Turner, Betty Smith with

Alan Lomax, Rory McEwen, Milton "Mezz" Mezzrow, Wilfrid Thomas.

> TICKETS from 5/- to £1 Obtainable only from the Coliseum

Promoted by H. CROFT & ASSOCIATES



(mGM 12 in Craham); Danny Moss (bass-clt.); Stan Tracy (accordion); Martin Slavin (vib.); Sammy Stokes (bass); Don Lawson, Phil Seamen (percussion); Yolanda (voc.) 2 7/56. London. (MGM.)
(b), (e)—Personnel as for (a), plus Jack Ellory (flute). Tracy celeste in (b), vib. in (c); Slavin marimba, Same date.

men (percussion). 3:7/56. Do. (Do.)

(g)—Personnel as for (f), except Eddie Taylor (percussion) replaces Beamen. 4:7/56. Do. (Do.)

(h), (i)—Personnel as for (f). Tracy pno. in (h), pno., vib. in (i): Slavin vib. in (h), xylo. in (l); whistling in (i) by Graham.

(j)—Personnel as for (f), plus Yolanda (voc.). Tracy plays celeste; Slavin xylo. 11/7/56. Do. (Do.)

(k), (j)—Eliory (finte): Vic Ash (clt.); Ivor Slaney (oboe); Moss (basscill.); Tracy (in (k) celeste, in (i) celeste, vib.); Stokes (bass); Lawson, Seamen (vib.). 11/7/56. Do. (Do.)

† Retitled on label and sleeve "Suntise."

§ Erroneously accredited on label and sleeve to Hardin.

NE thing about Kenny Graham is undeniable: he's imaginative, His inspiration for this record he found in the music of "Moondog."

Never heard of him? Well, he has three short tracks in Vol. 2

of." Moondog."

Never heard of him? Well, he has three short tracks in Vol. 2 of "Jazztime USA" (Vogue-Coral LVA9014); before that he had an EP all to himself (London REP 1010).

There was an article about him in the MM dated 9/5/53. But in in the MM dated 9/5/53. But in case you missed all this, here's what Leonard Feather has to say about him in his Encyclopedia of Jazz.

"MOONDOG (Louis Thomas Hardin), miscellaneous instru-

morphoto (Louis Thomas Hardin) miscellaneous instru-ments. Born Marysville, Kansas, 24/5/16. Raised in Indian coun-try in Wyoming, Influenced by both oriental and occidental music, he came to New York in

Equipment incorporating the world-famous Featherweight' Pick-up,

Kenny Graham

KENNY CRAHAM AND HIS

SATELLITES (LP)

Moondog Suite: One Four (e); 2

West 46th Street (I); Two Four (d); Chant (k); Three Four (d); Utsu (I); Four Four (d); Lullaby (b); Five Four (d); Fog On The Hudson (g).

Suneat Suite: Rising Sunt (I); Sunbeam (h); Tropical Sun (c); Sunstroke (I); Sunset (m); Sunday (a).

(MGM 12 in C764—35s, 10d.)

(A)—Graham (Inr.); Danny Moss (bass-clt.); Stan Traey (accordion); Martin Slavin (vib.); Sammy Stokes (bass); Don Lawson, Phil Seamen (b); Collanda (voc.) 27/56, London. (MOM.)

(B), (c)—Personnel as for (a), plus Jack Ellory (flute). Tracy celeste in Jack of the groups (see above details) is rather misleading, Many of the

(b), (c)—Personnel as for (a), plus dack Ellory (flute). Tracy celeste in (b), vib. in (c); Slavin marimba. Same date.

(G)—Graham, Lawson, Seamen (percussion); Stokes (bass). 3/7.56. Do. (Do.)

(e)—Personnel as for (d), plus Tracy (vib.), Same date.

(f)—Graham (tnr.); Ellory (flute); Moss (bass-clt.); Tracy (vib.); Slavin (vib.); Stokes (bass); Lawson, Seamen (percussion). 3/7/56. Do. (Do.)

(g)—Personnel as for (f), except Eddie Taylor (percussion) replaces Beamen. 4/7/56. Do. (Do.)

(h), (i)—Personnel as for (f). Tracy

(m), (i)—Personnel as for (f). Tracy

(m), (ii)—Personnel as for (f). Tracy

(m), (iii)—Reference to the constitution of the groups (see above details) is rather misleading. Many of the instruments play far less prominent parts than the frequency with which they are mentioned might suggest. Both suites are in the main works for drums and ther distribution of the groups (see above details) is rather misleading. Many of the instruments play far less prominent parts than the frequency might suggest. Both suites are in the main works for drums and other drummers accountements. This is in keeping with Moondog's music, But it hasn't helped distribution.

To some extent this may be Kenny's fault. For one thing, the liters in "Moondog Suite" titled "One Four," "Two Four," and

JON EARDLEY SEVEN (LP)

" Down East " Leap Year; There's No You; On The Minute; Ladders; Koo Koo; Eard's

JAZZ DISCS

vania. Is noticeably better here than I thought him on the Gerry Mulligan records made about the same time.

Charles Philip "Sir Charles" Thompson (pno.); Skeeter Best (gtr.); Aaron Bell (bass), 1955. USA. (Am. Vanguard.)

The same rich, creamy tone is there, but the enjoyably lyrical ideas seem more fertile, and there is more power in the playing. Note especially the lazily rocking "There's No You" and the swinging up-tempo "Eard's Word."

The same rich, creamy tone is the same in the same in seem heard over here on so many records playing a Basie-influenced plano that his particular version of the style has inspired a certain amount of imitation in this country.

Zoot Sims is good as usual.
But I got my biggest kicks from Phil Woods. (He's just over 26.)
Though sometimes said to be a Charlie Parker disciple, and certainly having a tone that captures Parker's bite, melodically his improvisations have more in common with the longer, more flowing phrases of Benny Carter.

Except that planist George

amount of imitation in this country.

It is something of a surprise then, unless you know that he a hand somewhere in the development of bop, to find such a preponderance of modern-sounding plano on this LP.
Thompson boasts technical facility and attack, but I cannot detect much of a personal approach in his modern work.

On a six-minute treatment of

common with the longer, more flowing phrases of Benny Carter.

Except that planist George Syran contributed "Leap Year" to the very adequate originals (Woods wrote "Eard's Word," the others are by Eardley) there is nothing much to be said of the rest.

The rhythm section is not the most exhiliarating ever, but it serves its purpose in supporting the work of Woods, Sims and Eardley, which alone is sufficient to make this LP well worth thearing.—Edgar Jackson.

Sir Charles

Sir Charles

Sir Charles

Sir Charles

Sonny Howard's Blues; Best By Test; Hey, There!; Love For Sale; Stompin' At The Savey; Mr. Sandman. (Vanguard PPT12020—27s. 10d.)

detect much of a personal approach in his modern work.

On a six-minute treatment of "Love For Sale" he explores the theme thoroughly, varying his solo and beginning and finishing with an interesting plano-guitar design. Guitar and bass help out with solos. "Stompin." which has the contemporary equivalent of a stride feeling at times. Is curiously devoid of excitement, while the interpretation of speeds and rhythms, seems beneath Thompson's talents. "Hey. There!" though imaginatively handled and not too sentimental, is hardly a jazz plece.

This leaves the Skeeter Best original. "Best By Test"—with plano and guitar chasing—and Thompson's own "Sonny Howard's Blues."

this ain't the

JIMMY RUSHING (LP) " If This Ain't The Blues "

Dinan; Oh. Love; Sometimes I Think I Do: Pennies From Heaven; Mr. Friend, Mr. Blues; If This Ain't The Blues; I Can't Understand; Take Me With You, B.b.

B dby.

(Vanguard 12 in. PPL11008—35s. 10d.)

Jim.ny Rushing (voc.); Emmett Berry (tpt.); Vio Dickenson (tmb.); Buddy Tate (tnr.; Clarence Johnson (prc.); Rarlowe Morris (org.); Roy Gaines (gtr.); Aaren Bell (bass); Jo Jones (drs.).

If this ain't the blues. . . . The implied query in the title of this record is purely rhetorical. Pive of the eight numbers are blues played with a thority and spirit such as has not been heard from a jazz group in many years.

It is the greatest record yet issued under Jimmy Rushing's name. But well as Jimmy sings, it is the instrumentalists on the date who make it so outstanding.

Emn ett Berry, Vic Dickenson, Buddy Tate and Jo Jones are in top form, and since you are already undoubtedly acquainted with their work this should be a strong recommendation.

Aaron Bell is a fine bass player who has been heard on several Vanguard releases. The other three musicians are probably less familiar.

(Esquire 12 in. 32-040-39s. 7id.) Eardiey (tpt.); Phil Woods (alto); Zoot Sims (tnr.); Milt Gold (tmb.); George Syran (pno.); Teddy Koltek (bass); Nick Stabulas (drs.). 13/1/56, USA

TWENTY - NINE - YEAR - OLD modernist Jon Eardley, son of a trumpeter who once played with Paul Whiteman and now

with Paul Whiteman and now runs a finance company in his home town of Altoona, Pennsyl-

Roy Gaines, whose fantas-tically exciting guitar is such a kick throughout, is a 22-year-old rock-'n'-roll singer from Houston, Texas, His previous records, for De Luxe, have enjoyed some

Jimmy Rushing found not only Gaines for this session, but Clarence Johnson as well—and good blues plan-ists are very rare in New

... guest review by STANLEY DANCE

York. This Clarence Johnson is not the one on very early records; nor, I'm told, is he the man who once played with Louis Jordan. Certainly, his work is attractive, as the chorus on "Dinah" and the two on "If This Ain't The Blues" testify.

Last, on organ, and most important, is Marlowe Morris, who was introduced on Vanguard PPL 11005 ("A Night At Count Basie's"). The organ is not being accepted very willingly by many jazz enthu-

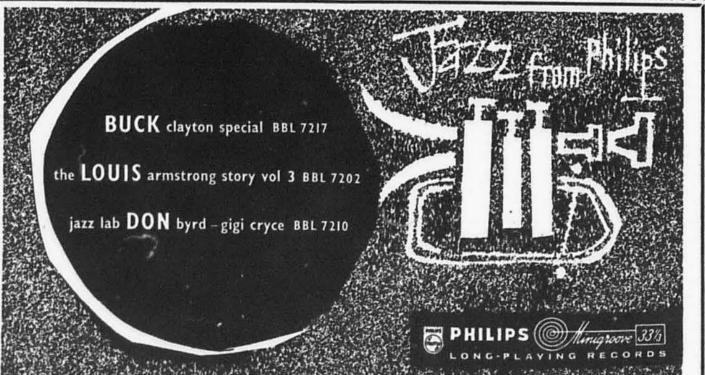
siasts of my acquaintance, but there is no doubt that it is becoming increasingly popular with both audiences and Jazz musicians in the U.S.

During the early Forties,
Marlowe made something of
a reputation as a planist in
small groups and appeared
in the film, "Jammin' The
Blues." He learned organ
from the master, "Fats"
Waller, and has recently
been playing at Basie's club,
the boss of which cites him
as his favourite organ
player. On this record, solos by

side Two is the better—all four numbers are blues, "If This Ain't The Blues "—an instrumental that runs for more than eight exciting minutes—is altogether exceptional. The three non-blues on the other side are nevertheless infused with the blues style and "Oh, Love" is particularly satisfying.

A feather in the caps of John Hammond and Van-

······



Philips Electrical Ltd. Gramophone Records Division, Stanhope House, Stanhope Place, London, W.2.Philips are world-renowned makers of Radiograms, Record Players and Record Playing

On this record, solos by the organ are less important than its backgrounds and contributions to the ensembles. It may, of course, take you a while to get used to what might be called the "texture" but to quote Hugues Panassie, Marlowe's "swinging organ seems to give the other boys the same impulse as a whole brass section riffing like Basie's." Polish is not the object. In fact, so relaxed and uninhibited are these performances that they sound as though the men had been unaware they were being recorded. What is achieved is a really lowdown blues feeling, plus a deep, surging kind of beat.

This feeling is impossible to analyse but if you normally respond strongly to the blues then this record should be a major experience.

Ronnie Ross

Don Rendell

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Greenery (a); A Ship Without A
Sail (c); Mimi (d); It's Got To Be
Love (d); I Could Write A Book
(b); The Girl Friend (c); On A
Desert Island With Thee (a);
Thou Swell (c).
(RCA 12 in. RD27018—37s. 6id.)
(a)—Rogers (leader); Herb Geller
(alto); Bill Hohman, Jack Montroee,
Bill Perkins (thrs.); Pepper Adams
(bar.); Walter J. "Pete" Candoll,
Secondo "Conte" Candoll, Harry
Edison, Maynard Ferguson, Al Porsino
(tpts.); Milt Bernhart, Bob Burgess,
John Halliburton, Frank Rosolino
(tmbs.); Sam Rice (tuba); Pete Jolly
(pno.); Red Mitchell (bass); Stan
Levy (drs.), 30.1/57, USA. (Am.
Victor.)
(b)—Same personnel except George

Bob Scobey

BOB SCOBEY'S FRISCO JAZZ BAND "Swingin' On The Golden Gate"

Love (d); I Could Write A Book
(b); The Girl Friend (c); On A
Desert Island With Thee (a);
Thou Swell (c).

(RCA 12 in. RD27618—37s. 6id.)
(a)—Rogers (leader); Herb Geller
(alto); Bill Hofman, Jack Montrose,
Bill Perkins (Inrs.); Pepper Adams
(bar.); Waiter J. "Pete" Candoli,
Secondo "Conte" Candoli, Harry
Edison, Maynard Ferguson, Al Porcino
(tpts.); Milt Bernhart, Bob Burgess,
John Halliburton, Frank Rosolino
(tmbs.); Sam Rice (tuba); Pete Joliy
(pno.); Red Mitchell (bass); Stan
Levy (drs.), 30/1/57, USA. (Am.
Victor.)

(b)—Same personnel, except George
Roberts (tmb.) replaces Halliburton,
1/2/57, Do. (Do.)
(c)—Rogers (pt.); Adams, Celler,
Holman (reeds); C. Candoli (tpt.);
same rhythm section. 4/2/57, Do.
(d)—Personnel as for (c), except
Jimmy Giuffre (reeds) replaces Adams,
3/4/57, Do. (Do.)

TN this tribute to composer

Jimmy Gluffer (reeds) replaces Adams, 3/4/57. Do. (Do.)

IN this tribute to composer Richard Rodgers by trumpetarranger Shorty Rogers it is the small group tracks that are most likely to appeal to MM readers. Soloists are not swamped by a big ensemble, are better helped by the first-rate rhythm section—which shows that it can swing lightly and coaxingly when not over-impressed by the big-band complex—and get more chance to relax and expand.

The company is similar to that on RCA's recent "Bing With A Beat" (once again arrangements are by Matlock), but this time three trombones are on hand and the emphasis is on Scobey and Hayes.

Clancy Hayes, less bolsterous than usual sings on "Sun "Valley," "I Can't Get Started." "Carolina." "Robert E. Lee." "Let's Dance The Ragtime" and the dire "Wabash Caunonbail." All sound undistinguished to me. "Sweet Papa" has a decided Bob Crosby flavour and is worth hearing if your taste runs to a Crosby revival. Scobey solos moderately well on this and Harry Scobey solos moderately well on this and Harry James' "Feet Draggin'," but fails to convince or James "Feet Draggin," but falls to convince on "I Can't Get Started." Lincoln, Sutton and the heavily occupied Mat-lock turn in acceptable

solos.

For some reason or other the rhythm section seldom comes alive, and too many of these tracks sound lifeless, perhaps because the arrangements are uninspiring.—Max Jones.

Don Rendell

DON RENDELL JAZZ SIX
(EP)
"Dogsin' Around "
Rambo: Dogsin' Around:
Salamander Stroli
(Nixa Jazz Today NJE1044
—12s. 10](d.)
Rendell (Inr.): Ronnie
Ross (bar., alto.): Bert
Courtley (tpl.): Eddie Harvey (Imb., pno.): Ken
Napper (bass): Phil Seamen (drs.). 24/9/57, London, (Nixa.)

DON RENDELL rocks
rather precarlously
on the pedestal I set

on the pedestal I set him on some while ago, but just manages to stay there. Ronnie Ross naintains his reput tion as a very promising baritonist even though

baritonist even though he doesn't seem quite so happy on alto.

Bert Courtley strives too hard for effect, with the result that his ideas often get tangled up and his lines disjointed.

Eddie Harvey wisely plays for safety, but still cannot prevent the impression that his trombone technique is not yet adequate for this kind of music. His plano is even less impressive. Ken Napper is neat and unassuming—so unassuming that -so unassuming that he provides little beat

or personality.

I pay due tribute to Phil Seamen's technique. But he plays too much for himself and not enough for the men he is supposed to be helping.—Edgar

Oscar Peterson

OSCAR PETERSON TRIO (LP) -At the Stratford Shakespeare

Falling In Love With Love; How About You?; Flamingo; Swinging On A Star; Noreen's Nocturne; Gypsy In My Soul; How High The Moon?; Love You Madly; 52nd Street Theme.

(Columbia Clef 12 in, 33CX18096-41s. 8|d.)

Peterson (pno.); Herb Ellis (gtr.);



Ray Brown (bass). 8/9/56. Stratford, Canada, (Norman Granz.)

A LL this was recorded at the Shakespeare Pestival in A Shakespeare Pestival in Canada, where Duke Ellington found the inspiration for his "Such Sweet Thunder" suite (reviewed 8/2/57 by Vic Bellerby).

Canada, where Duke Ellington found the inspiration for his "Such Sweet Thunder" suite (reviewed 8/2/57 by Vic Bellerby).

Not so long ago most musicians were generally at their worst when playing in public. Today that is changing. Some of Dave Brubeck's best records are those he made "in concert." Now here are Oscar Peterson and his associates following suit. This is about the best record they have produced.

There are times when Peterson gets even busier than usual. But is disturbing only when he hopelessly overdoes it. Reason is that only occasionally (e.g., battories of Flamingo") does one fall to sense, even in the standard ballads, the basic traditions of playing really swings.

In his sleeve note, Peterson gives much of the credit to the relaxed atmosphere that the appreciative but (according to

not all be more original, but they seem to flow more easily.

The ideas may

him; you may disagree) not too noisy audience helped to create, and the confidence he gained from knowing that John Lewis— also appearing at the Festival with the MJQ—was in the con-trol box.

Maybe he's right. But most of my applause still goes to Mr. Peterson and his satellites—despite the excessive amount of foot-tapping and the muttering that Oscar keeps up almost incessantly through some of the numbers.—Edgar Jackson.

CAPSULE REVIEWS

JONAH JONES (EP)

"Muted Jazz"

Rose Room; "Three Penny Opera"
Theme; My Blue Heaven; Royal
Garden Blues. (Capitol EAPI-839

-12s. 10d.). 1957.

"Muted Jazz"
20-079, revd 4 5,57) Now also EP
EP179.

GERRY MULLIGAN—Mud Bug: Sweet
And Lovely. (Prev. inc. in EmArcy
EJI:01.) Now also EP
EJI:01.) Now also EP DELAYED entry which has

LOUIS ARMSTRONG (EP)

I Want A Little Girl; Sugar; Long, Long Journey; Snafu. RCX105-12s. 10|d.). 1946.

PREVIOUSLY issued on 78, these remind us of how Armstrong sounded—or was it the 1946 recording?—shortly before the All-Stars days.

"Little Girl" and "Sugar"

"Little Girl" and "Sugar"
Introduce some memorable and some rather careful Louis, excellent slippery Dickenson and good Bigard.
"Journey" Is notable for Armstrong's blues singing and playing, for lovely rich Hodges, and for Shavers behind Louis. Ellington introduces and sits in on this. Strayhorn plays on "Journey" and "Snafu," and the latter features Louis, Hodges and Byas.—M. J.

LENNIE FELIX TRIO (EP)
"Piano Moods—Vol. 10"
Sweet Lorraine; Jada; Two Views
Of The Blues,
(Nixa Jazz Today NJE1041—12s. 10|d.)

THIS is forthright, unassuming jazz by a local who has been playing good hot plano for years. Felix runs through a slowmedium "Lorraine" with an unhurried swing quite rare to these parts, and a faster "Jada" with exuberance and bold timing which reveal his admiration for Hines.

Hines. The reverse offers some half-The reverse offers some half-dozen choruses of blues embroidery, warm and melodically pleasing, followed by a further ration at slower tempo. Felix plays blues sympathetically, and the backing here is fair, though I find the cymbal monotonous.—M. J.

Reissues

IOHNNY DANKWORTH ORCHESTRA —Applecake. (Prev. Parlophone R4185.) Coquette. (Prev. R4294.) Firth Of Fourths. (Prev. R4221, revd. 17/8/57.) Melbourné Marathon. (Prev. R4274.) All now also Parlo-phone EP GEP8653. YOODY HERMAN WOODCHOPPERS

—Lost Week-End . (Prev. Columbia DB2288; revd. 18/10/47.) Pam. (Prev. DB2325t, revd. 18/6/47.) Someday, Sweetheart. (Prev. inc in Columbia SEG7532t.) Steps. (Prev. DB2288t, revd. 12/4/47.) All now Pontana EP TFE1700.

now Pontana EP TPE1700,

RALPH SUTTON ("Salute To 'Fats'
—The Music Of Fats Waller")—
Ain't Misbehavin'; Jitterbug Waltz;
Oriental Tones. (Prev. inc. in
Columbia 3381018, revd. 5/6/54.)
Ain't Cha Glad'; Alligator Crawl;
Blue. Turning Grey Over You:
Clothesline Ballet; Keepin' Out Of
Mischief Now; Take It From Me;
Viper's Drag. (Prev. inc. in
33810251, revd. 5/6/54.) All now
Fontana 10 in. LP TFR6002.

HAMPTON HAWES QUARTET Buzzy; Hamp's Paws; Move; Or

In A While. (Prev. inc. in Esquire 20-079, revd. 4 5/57) Now also EP EP179.

And Lovely. (Prev. inc. in EmArcy EJL:01.) Now also EP ERE1553. Apple Core: Nights At The Turn-table. (Prev. inc. in EJL:01.) Now also EP ERE:556.

also EP ERE:556.

FATS WALLER ("Waller In London No. 1") (Organ solos)—All God's Chillun Got Wings; Swing Low, Sweet Chariot. (Prev. H.M.V. B88:61) Deep River; Go Down Moses. (Prev. H.M.V. B88:61) All now H.M.V. EP 7E06304.

SIDNEY BECHET QUARTET — Atter You've Gone; Baby Won't You Please Come Home?; I'm Goin' Way Down Home: Margle. (Prev. Inc. in Endrey Epilips).

Esquire 20-058, revd. 9 6 56) Now JACKSON ("Bock: 1801)

SIDNEY BECHET QUARTET — After You've Gone; Baby Won't You Please Come Home?; I'm Goin' Way Down Home; Margie, (Prev. inc. in Esquire 20-038, revd. 9 6 56) Now also EP EP178

HAPPY WANDERERS STREET BAND

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Wanderer; St. Louis Blues; Singing
The Blues; That's A Plenty; When
The Saints Go Marching In. (Prev.

inc in Esquire 20-03: revd.
18/3 57.) Now also EP EP:77

GEORGE LEWIS' NEW ORLEANS
RAGTIME BAND (Vol. IV) — Careless Love; When The Saints Go
Marching In. (Prev. inc. in Esquire
20-085, revd. 27,7/57.) Now also EP
EP:75. JULIAN "CANNONBALL" ADDER-

JIMMY JACKSON ("Rock-'n'-Roll With Jimmy Jackson")—California Zephyr; I Shall Not Be Moved, Prev. Columbia DB3898, 45DB*898.) Good Morning Blues; Lonely Road, Prev. DB3937; 45DB3937. Now also EP SEG7750.

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SUNDAY

ABOUT 7.15, at PUTNEY'S "Star

A CLUB-OCTAVE presentation: Jazz at the Tavern featuring Bobby Johnson - Hambrough Tavern South-all, 7-10.15.

ALL L.S.J.M. memberships valid, THAMES HOTEL, Hampton Court: GRAHAM STEWART SEVEN, 7-10. Same management as Friday.

ALL TRAD. musicians, Sunday afternoons, 3-6 p.m.: Sit-in with the Bill Brunskill Jazzmen at Cy Laurie Jazz Club. Members 2-6, guests 3-6. ASTORIA SUNDAY DANCE CLUB, 7,30-11 p.m. Members 5 -, guests 6/-. Dancing to the Fred Hedley Orches-tra.

AT THE BYRON HOTEL THIS WEEK: ALBERT HALL, CHAS. BUR-CHELL, MATT ROSS, plus Ken Holman Group, 745-1030, Ruisling Road, Greenford Busea: 232, 97, 55 AT THE SKIFFLE CELLAR, 49.
Greek Street. W.I. 7.30-11 p.m.:
THE FABULOUS CITY RAMBLERS,
plus THE SAFFRON VALLEY GROUP.
Guest: STEVE BENBOW.

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two performances, 6 and 8.30 p.m.,
SUNDAY, MARCH 2,
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Seats 6 - 4/6 3 - Tickets obtainable
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MCGILL-BETUTE QUARTET Station:

CROYDON JAZZ CLUB, Star Hotel London Road: Sonny Morris Jazzmen. plus Jubilee Group.

CY LAURIE Jazz Ciub: CY LAURIE BAND, D.US SOHO SKIFFLE GROUP. 7.15-10.45.

EALING BROADWAY, "Feathers": an Jacinto Jazzband, Skiffle.

GUY'S, Derby Arms, East Sheen. HOT CLUB OF LONDON, 7 p.m.: TERRY LIGHTFOOT JAZZMEN. — Shakespeare Hotel Powis Street, Woo:w.ch.

JAM SESSION at the Star Club.
159. Wardour Street, this Sunday.
Pebruare 16. from 3-6 p.m. Joe Harriott Quariet plus guest stars.
Refreshments, Admission 3-6.

KENSINGTON, "COLEHERNE,"
Ear.s Court. 7 p.m.: HARRY WAL-

MITZ MITTON'S NEW ORLEANS
JAZZMEN, "Viaduct." Hanwell.
PRINCESS LOUISE (Holborn Tube):
BALLADS AND BLUES, Ewan McColl.
Pitzroy Coleman, Peggy Seeger, Dean
Citter, 7.15.

QUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN. Listen. Jive. Licensed, 7-10 p.m. STAINES: GALBRAITH'S Jazzmen

WOOD GREEN: ACKER BILK'S PARAMOUNT JAZZBAND.

PARAMOUNT JAZZBAND.

MONDAY

AT THE SKIFFLE CELLAR, 49.
Greek Street, W.1, 7.30-;1 p.m.:
THE SENSATIONAL BRYAN NEWEY
MOB, plus the LEA VALLEY, Auditions 7-8 p.m.

CHISWICK JAZZ CLUB, Chiswick
Town Hall: Jive to TERRY LIGHTFOOT JAZZMEN, 7.45-10.45.

CY LAURIE Jazz Club: OWEM

CY LAURIE Jazz Club: OWEN BRYCE JAZZBAND with LYNN TRENT, 7.15-10.45.

DALSTON, Middleton Arms, Queens-bridge Road, E.S. Modern jazz in modern hall. Free membership opening night, February 17, 8-10.30.

DICK CHARLESWORTH Jazzband,
Wandsworth Town Hall.

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GUITAR CLUB, Hambrough Tavern.

GUY'S, Wandsworth Town Hall, JAZZ AT BARING HALL (opposite Grove Park Station): PETE CURTIS Quintet and the BRADY BOYS,

NEW DOWNBEAT

Manor House (opposite Tube), N.4: DON RENDELL SEXTET, plus the ALLAN CANLEY QUARTEY, 7.30-11.

SOUTH ESSEX RHYTHM CLUB,
"Greehound." Chadwell Heath:
KENNY BALL JAZZMEN.

. TUESDAY . AGAIN, SOUTHALL, "White Hart": DON RENDELL SEXTET, See Friday.

AT THE SKIFFLE CELLAR, 49.
Greek Street. W.1. 7.30-11 p.m.:
THE FABULOUS CITY RAMBLERS,
plus THE MARTIANS GROUP. Auditions 7-8 p.m.

BARNET JAZZ CLUB, Assembly Hall. Union Street (High Barnet Underground): First time in Barnet. AL FAIRWEATHER JAZZBANO.

BILL BRUNSKILL'S JAZZMEN.

"Three Pigeons." Romford Road.

BROMLEY, KENT. "White Hart,"
7.30-10.30: ALEX. WELSH and his
Band.

CASTLE, TOOTING: IAN BELL'S CY LAURIE Jazz Club: CY LAURIE BAND, 7.15-10.45.

EPSOM, Railway Hotel: ROB THORNTON JAZZBAND.

GUY'S, White Horse Hotel.—See

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow; ACKER BILK'S PARA-MOUNT JAZZBAND.

MORDEN, "THE CROWN": MIKE PETERS: JAZZMEN, 7.30-10.30. WOOD GREEN: DICK CHARLES-WORTH JAZZBAND.

 WEDNESDAY AGAIN, DICK CHARLESWORTH'S Jazzband, Purley Hall.

AT THE SKIFFLE CELLAR, 49.
Greek Street, W.I., 7.30-11 p.m.:
THE SUPERB OLDTIMERS, plus THE
ASH VALLEY GROUP and guests.

CHRIS BARBER'S Jazzband, White Hart," Southall, CY LAURIE Jazz Club: GRAHAM STEWART SEVEN with ALAN ELS-DON, 7:15-10:45.

DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane: MICK MUL-LIGAN JAZZBAND with GEORGE MELLY, DAVE JONES Quintet, "Fox and Hounds," Kirkdale, Sydenham.

HARRINGAY JAZZ CLUB: The wonderful BOURBON STREET RAMBLERS. "Walls Academy," Willingdon Road, off Westbury Avenue, Turnpike Lane, N.22.

PRINCESS LOUISE (Holborn Tube):
BALLADS AND BLUES, Ewan
McColl, Pitzroy Coleman, Rory
McEwan, 8 p.m.
ROBIN'S NEST MODERN JAZZ:
RON SAINT GOMBO. Quest: EDDIE
THOMPSON.—Rallway Hotel (next to
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Line).

ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street: The new SANDY BROWN JAZZBAND.—See also Friday.

"TIGER'S HEAD," Catford: The B.B.C. stars, AL FAIRWEATHER'S BAND.

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Modern Jazz Club, "White Hart," Modern Ja 8-10.30 p.m.

AT THE SKIFFLE CELLAR, 49 Greek Street, W.1. 730-11 p.m.: THE TERRIFIC PETE CURTIS FIVE plus THE STORYVILLE STOMPERS and guests.

CY LAURIE Jazz Club: BRIAN TAYLOR HOT SEVEN, 7.15-10.45. ROUNDHOUSE, WARDOUR STREET: Blues and Barrelhouse featuring Alex. Korner, Cyril Davies and guests.

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A JAZZLAND FOR A BALLROOM intended for A BALLROOM intended for the teenagers of Not-tingham will be opened by Mecca tomorrow (Saturday). Formerly the Victoria Hall, the new ballroom will have a strictly jazz and rock-'n'-roll policy and has been renamed "Jazzland." Resident will be poll-topping clarinetist Vic Ash and his Quintet. TEENAGERS

BLACKPOOL — Pianist Billy Butter will conduct a 10-piece for the Shirley Bassey - Norman Evane summer show at the South Pier. The orchestra at the Quiens Theatre (Al Read and Eve Boswell) will be augmented to 12-piece and will be conducted by pianist Jack Rankin. clarinetist Vic Aan Quintet.

Quintet.

Vic will lead Maurice Biella (vibes). Sid Boatman (pnd.).
Geoff Southcott (bass). Dave Pearson (drs.) and Rosemary Dawes (vcis.).

Vic recently returned from a tour of America in exchange for the Modern Jazz Quartet's visit to Britain.

If the experiment is successful Mecca may spread it to other towns.

LIVERPOOL.—Bandleader Ray Humphress has taken over the Holicake Ballroom, and is pre-senting his own 14-piece band.

from Cardiff musicians will play at a Panto Bail at the City Hall on February 25.

Ch February 25.

VORKSHIRE.—Yana headed a charity concert bill, compered by Eric Hobinson, at Leeds Empire Theatre on Sunday. The show was in aid of the Yorkshire Association for the Care of Cripples.

BRITAIN'S most ambiticus is lazz festival will be stared in Bath this summer. It will last a week.

The Festival opens on Monday. June 2, with a street parade by Ken Colyer's Omega Marching Band.

Booked for concerts through out the week are the groups of Humphrey Lyttelton, Chris Barber, Mick Mulligan, Tommy Wnittle, Tony Kinsey, Dill. As the and Johnny Dankworth. Guest and Johnny Dankworth. Guest artists will include singer-George Melly, Beryl Bryden and Neva Raphaello. JERNEY.—Bob Brooks is again to present his trio at the Pomme d'Or Hotel. St. Heller, for a sum-mer season starting on April 5. With planist Bob will be Cy James (suxes) and Norman Jones (drs.).

WEST COUNTRY. — Bristol's Les Fursey Band replaces the Hedley Ward Orchestra at the Pavillon Ballroom, Bath, on Saturday, March 29.

NEWSBOX...by Jerry Dawson

SCOTLAND.—One-time Lanca-shire bandleader Lew Askew is now manager of the Palais-de-Danse, Kilmarnock, which was formerly a cinema. Opened by Sammy Cairns and his Melody Makers, the ballroom will pre-sent Eric Calloway and his Orchestra from Monday.

MIDLANDS. — Eric Winstone and his Orchestra are to appear at the Civic Hail, Wolverhampton, on March 7 and April 11.... The annual dinner of the 4 000-strong M d and Jazz Club is to be held at D gbeth Institute, Birmingham, on Priday, March 14. when the Mick Multigan Band will provide the music.

Orchestra have replaced Don Smith and his Orchestra at the Cresta Ballroom.

CHICHESTER.—Bill Le Sage will guest for Chichester Jazz Club, at the Bull's Head, bourne, on Tuesday (18th).

Southport for the summer, where once again his band is due to open on May 24.

Nineteen strong, the Harper band will be featured in dance sessions (modern and old time), party nights and concerts in

party nights, and concerts in the Floral Hall Ballroom, and will appear daily in the band-stand in the adjoining prome-nade gardens.

Rock-'n'-roll

ERIC WINSTONE

ERIC WINSTONE'S Orchestra has been booked for Bridlington's Spa Pavilion for Easter Saturday, Sunday and

At Bridlington

VAL MEKKALI

his Butiin's Show Band at two camps this year, opening at Pwlihell for a short season before returning to Ayr for the rest of the summer.

But prior to this, he takes the band for a two months' residence at the American base at Landstuhl (Germany) on March 1.

His personnel for this and the Butlin camps is arranger Alan Lowe and Alf Terry (altos), Jackie Hawkins and Ray East

thrs., Alan Jackson, Trevor Landy and Alan Robinson (tpts., Harry Burgess (tmb.), Ken Baldon (pno.), Mick Not-tingham (bass) and Jerry

At Butlin's

Monday

AT THE 'MET

Home after 18 months at a U.S. Officers' Club in Tripoli, attractive singer Judy Layne opens in Variety at the Met., Edgware Rood, on Monday,

It's Holiday

SEACROFT

BATH LEADS THE

JAZZ WORLD

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POSSIBLY one of the cheapest and best forms of holiday can be found at the smaller camps which are dotted around the coast.

Camps which hold up to 500 visitors at one time, such as the Seacroft Holiday Camp at Hemsby-on-Sea in Norfolk. Here holidaymakers can dance six nights every week to music by Gordon Edwards and his Band.

Band.
Similar facilities can be found at Golden Sands Holiday Camp at Dawlish, in Devon, at Dene's Holiday Camp near Lowestoft, and at Woodlands Holiday Camp at lovely Sevenoaks in Kent. Kent.

Camp at lovely Sevenoaks in Kent.

On a slightly larger scale is Squires Gate Camp at Blackpool, where Harry Nowell will be leading the Squires Dance Band, and comedian Terry Wilson will present his customary Variety show.

Here campers are lucky to have near at hand all the famous Blackpool shows which this year will feature such stars as Shirley Bassey, Norman Evans, Al Read, Eve Boswell, David Nixon. Joan Regan, Edmand Hockridge, The King Bros., Ken Dodd, Josef Locke, Winifred Atwell, Michael Holdiday, the Nitwits, Dave Morris, Hylda Baker, Arthur Haynes, Rawicz and Landauer and David Whitfield. Rawicz and I David Whitfield.

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Skegness is delighted with the
results of his name-band policy
over the past four seasons. Top
bands will again be featured
every Monday at the Embassy
Ballroom for an extended
season starting on July 21.
Resident band at the Embassy
will again be led by Jimmy

will again be led by Jimmy Alldread, who opens for his second season at Whitsun. Jimmy will be supported this year by Midlands organist Brian Sharp.

Councillor Cyril Catlyn, will be presented.
At the Sun Castle, which mens at Easter, dancing and Sanday concerts will be available for holidaymakers' enterianment, while on the island in South Lake, Variey shows, firevorks and water scenes will be see the summer attraction.

EDDIE HARPER

Summer date

from Bridlington will take

tingham (bass) Osborne (drs.), It will be his sixth Butlin BLACKPOOL SUMMER SEASON SHOWS

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Olde Tyme Nights

Jimmy Alldraed and his Band

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Good Friday onwards

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MICHAEL HOLLIDAY hits the headlines on two counts this week

After a month in the MELODY MAKER'S Top Discs list, Mike's "The Story Of My Life" has moved into the No. 1 spot.

And now his agent, Richard Stone, reveals that the film company that made "The Tommy Steele Story" has made a strong bid for Michael to star in a film.

"A script is already on the way," Stone told the MM on

Wednesday.

No rushing

Ray Martin guests with Paramor

RAY MARTIN, now on a visit to Britain from the States, will guest conduct Norrie Paramor's Orchestra on BBC-TV's "Still Contrary" show tonight (Friday) at 7.30.

Tomorrow, Ray records an orchestral LP of standards for the Columbia label before flying to Paris on Sunday.

BALCONY



Songwriter Brown dies in New York

New York, Wednesday.—Lew Brown, of the famous songwriting team DeSylva, Brown and Hen-derson, died in New York last Wednesday.

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The stars of Sunday's Granada TV "Top Numbers" pose on a balcony set used in the show. Pictured (l.r.) are the Tanner Sisters—Frances and Stello—Stevs Martin and Jill Day, who sang the top numbers from the week's Hit Parade.



FREE **FAN PHOTO**

TOMMY SANDS (Dept M.2) 31 SOHO SQUARE, LONDON, W.I

Michael Holliday and Marian Ryan (above) were two of the stars of Saturday's ATV "Jack Jackson Show." Maybe the pipe is to steady Mike's nerves, for this week his version of "The Story Of My Life" is sitting pretly at the top of the discs chart.

WINNIE ATWELL IN ROAD SHOW

Winifred ATWELL tops the bill in a series of eight one-night dates for the Granada Theatres group starting at Harrow on Sunday, February 23.
Supporting Winnie are Bob Cort's Skiffle Group, the Cab Kaye Quintet, and singers Joan Small and Bob Dale.

The follow-up dates are Walthamstow (March 2), Maidstone (4th), Bedford (5th), Aylesbury (6th), Grantham (7th), Kettering (8th) and Rugby (9th).

NEW VISITORS

The Chas McDevitt Group play in Luton for the first time to-morrow (Saturday).

Anka & Crickets

CANADIAN disc star Paul CANADIAN disc star Paul
Anka will open his
"quick"-return British tour
in Scotland on March 1.
On this trip Anka will play
one-nighters for agent Harold
Fielding, backed by the 13-piece
Vic Hammett Orchestra.
Other artists on the bill will
include the Peter Groves Trio
and the Kentones.

Tour towns

Anka will visit the Music Hall,
Aberdeen (March 1); Caird Hall,
Dundee (2nd); Usher Hall, Edinburgh (3rd); City Hall, Newcastle (4th); City Hall, Sheffield
(5th); De Montfort Hall, Leicester (6th); Dome, Brighton (7th);

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BRADFORD - THURSDAY, 20th FEBRUARY

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Dates not yet finalised are March 8, 13, 14, 17 and 22.

London debut

THIRTEEN more dates have now been fixed for Buddy Holly and the Crickets, who start their 25-day British tour of one-night stands at the Trocadero, Elephant and Castle, Saturday, March 1.

night stands at the Arocadeno, Elephant and Castle, Saturday, March 1.

Added to the dates announced last week are:

Town Hall, Birmingham (March 10): Paramount, Worcester (11th): Davis Theatre, Croydon (12th); Granada, East Ham (13th); Granada, Woolwich (14th); De Montfort Hall, Leicester (16th); Gaumont, Doncaster (16th); St. George's Hall, Blackburn (18th); Regal, Hull (19th); Philharmonic, Liverpool (20th): Granada, Walthamstow (21st); Gaumont, Salisbury (22nd), and Colston Hall, Bristol (23rd).

AGENT PROTESTS AT MU RULING

DUTCH agent Lou van Rees has protested against the Musicians' Union's instruction to its members not to accept engagements through his agency, and is considering legal action unless the Union withdraws this instruction.

When consulted this week, the Union stated that it had no intention of withdrawing the instruction. It further stated that it would be meeting the Foreign Labour Division of the Ministry of Labour to discuss the best means of protecting the interests of British musicians and maintaining good relations with the Dutch State Labour office.

Jazz groups aid disaster fund

The Lancashire Society of Jazz Music is to present a Benefit Session at the Bodega Restaurant, Manchester, on Monday, for the Lord Mayor of Manchester's Munich Disaster Fund.

The Saints Jazz Band, the Zenith Six, the Blue Notes Jazzmen, the Merseysippi Jazzband and the Dizzy Burton Jazz Aces have already offered their services and it is possible that Mick Mulligan and George Melly will also appear.

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