

Melody Maker

Muggsy Spanier

April 2, 1960

FIRST AND FOREMOST

Every Friday 6d.

EXCLUSIVE—P. 14

DARIN SLAMS BACK AT BRITISH ROCK FANS

BOBBY DARIN this week hit back at the rock rowdies who have dogged his British concert tour with Duane Eddy, Clyde McPhatter, Emile Ford and Bob Miller's Millermen.

"I'll never tour Britain again in a rock-'n'-roll package show," Darin told the **MELODY MAKER** in an exclusive interview at Liverpool Empire on Tuesday.

BASIE'S BACK



Is this a record?

At Reading Jazz Club on Tuesday, 1,278 fans turned up to hear Acker Bilk's Paramount Jazz Band. This is claimed to be a record attendance for any jazz club by the club's promoter Tony Lovell.

During a 24-hour visit to London this week, Count Basie was caught by MM photographer Eric Jelly, selecting a magazine from the bookstall at the Washington Hotel. Before leaving for the Continent, Basie discussed his forthcoming British tour (see pages 11 and 13).

'PERSONALITY'

"I am trying to sell myself as a personality, not a big talent." I am a ballad singer more than a beat singer.

"I have found the British audiences the noisiest I have played to anywhere in the world—though they are the

Back Page, Col. 2

EUROVISION HITS



They're the toast of Europe! Eighteen-year-old French singer Jacqueline Boyer and Britain's Bryan Johnson are pictured after their success in the Eurovision Song Contest on Tuesday. (See also "On The Beat" on page 4 and story on page 20.)

Parnes v Grade 'war' at Blackpool

LARRY PARNES, king of the teen-beat brigade, this week moved into action to counter the moves made by the powerful Leslie Grade Organisation to capture the eight million holidaymakers

who will throng Blackpool this summer. Larry Parnes told the MM on Wednesday: "I'm firing all my big guns at Leslie Grade."

As already reported in the MM, Grade and Associated British Cinemas have booked Adam Faith and Emile Ford—two of 1960's biggest disc stars. They will star for a 12-week

run at Blackpool's Hippodrome from June 24.

Now, Parnes has countered with a rival big-beat star-studded package show which opens at the Queens Theatre for a six-week matinee and Sunday concert season from July 17.

Entitled "Idols on Parade," Page 11, Col. 3

CAN YOU WRITE A TV JINGLE?

See page 5

NEW BIG BANDS SWING INTO REHEARSALS



Two well-known London bandleaders have been rehearsing this week. Vibist leader Reg Wade was preparing for the opening of his six-month season at Bristol's Grand Spa Hotel on Monday. He is pictured (left) going over a score with saxists Johnny Holbrook,



Jack Massey, Dennis Ackerman and Ron Mackie. His line-up is completed by Bobby McGhee (tpt.), Denny Wright (gtr.), Andy Dennitts (pno.), Brian Evans (bass), Johnny Joseph (drs.) and Shirley Jackson (vcls.). Another bandleader rehearsing was pianist

Gordon Franks. He has augmented his sextet for the Light's "Stringalong" series by four 'cellos and six violas. Gordon is seen putting the band through its paces at the BBC's Piccadilly Studios prior to its first airing on Monday.

**THIS WEEK'S
TOP
RANK
TEN**

1. JACK SCOTT
What In The World's
Come Over You
JAR 280

2. BERT WEEDON
Big Beat Boogie
JAR 300

3. FREDDY CANNON
California Here
I Come
JAR 309

4. CRAIG DOUGLAS
Pretty Blue Eyes
JAR 268

5. DAVID HUGHES
Mi Amor
JAR 316

6. FREDDY CANNON
Way Down Yonder
In New Orleans
JAR 247

7. GARRY MILLS
Running / Teen
Bear / Angel
JAR 301

8. JANET RICHMOND
You Got
What It Takes
JAR 288

9. VINCE EAGER
Lonely Blue Boy
JAR 307

**10. WEST TEXAS
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Richard A. Doo
JAR 318

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THURSDAY 11 p.m.
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SWEET
NOTHIN'S**
BRENDA LEE

PETER MAURICE
21 DENMARK ST., W.C.2
TEMPLE BAR 3856

Melody Maker charts service

TOP TWENTY

Week ended March 26, 1960

1. (2) MY OLD MAN'S A DUSTMAN .. Lonnie Donegan. Pye
2. (1) RUNNING BEAR .. Johnny Preston. Mercury
3. (7) FALL IN LOVE WITH YOU/WILLIE AND THE HAND JIVE .. Cliff Richard. Columbia
4. (3) DELAWARE .. Perry Como. RCA
5. (5) THEME FROM "A SUMMER PLACE" .. Percy Faith. Philips
6. (6) WHAT IN THE WORLD'S COME OVER YOU? .. Jack Scott. Top Rank
7. (13) HANDY MAN .. Jimmy Jones. MGM
8. (15) FINGS AINT WOT THEY USED T'BE .. Max Bygraves. Decca
9. (4) POOR ME .. Adam Faith. Parlophone
10. (8) YOU GOT WHAT IT TAKES .. Marv Johnson. London
11. (19) DO YOU MIND? .. Anthony Newley. Decca
12. (14) BEATNIK FLY .. Johnny and the Hurricanes. London
13. (10) WHY? .. Anthony Newley. Decca
14. (9) ON A SLOW BOAT TO CHINA .. Emile Ford. Pye
15. (20) WILD ONE .. Bobby Rydell. Columbia
16. (17) WHO COULD BE BLUER? .. Jerry Lordan. Parlophone
17. (—) SUMMER SET .. Acker Bilk. Columbia
18. (11) BE MINE .. Lance Fortune. Pye
19. (—) CLEMENTINE .. Bobby Darin. London
20. (—) HIT AND MISS .. John Barry. Columbia

JAZZ PARADE

1. (1) SEVEN AGES OF ACKER (LP) .. Acker Bilk. Columbia
2. (2) KIND OF BLUE (LP) .. Miles Davis. Fontana
3. (3) GONE WITH THE WIND (LP) .. Dave Brubeck. Fontana
4. (6) HAVE TRUMPET—WILL EXOITE (LP) .. Dizzy Gillespie. HMV
5. (5) CHRIS BARBER IN BERLIN (LP) .. Chris Barber. Columbia
6. (7) THIS IS JAZZ (LP) .. Ken Colyer. Columbia
7. (8) LIFT TO THE SCAFFOLD (LP) .. Miles Davis. Fontana
8. (10) BREAKFAST DANCE AND BARBECUE (LP) .. Count Basie. Columbia
9. (4) BACK TO BACK (LP) .. Johnny Hodges and Duke Ellington. HMV
10. (9) PORGY AND BESS (LP) .. Miles Davis. Fontana

TOP TEN LPs

1. (1) SOUTH PACIFIC .. Soundtrack. RCA
2. (4) CLIFF SINGS .. Cliff Richard. Columbia
3. (2) THE EXPLOSIVE FREDDY CANNON .. Freddy Cannon. Top Rank
4. (3) SONGS FOR SWINGIN' SELLERS .. Peter Sellers. Parlophone
5. (5) THE FIVE PENNIES .. Soundtrack. London
6. (6) THE TWANG'S THE THANG .. Duane Eddy. London
7. (—) FLOWER DRUM SONG .. Original Cast. Philips
8. (7) MY CONCERTO FOR YOU .. Russ Conway. Columbia
9. (8) GIG! .. Soundtrack. MGM
10. (10) THIS IS DARIN .. Bobby Darin. London

TOP TEN EPs

1. (1) STRICTLY ELVIS .. Cliff Richard. Columbia
2. (2) EXPRESSO BONGO .. Paddy Roberts. Decca
3. (3) STRICTLY FOR GROWN-UPS .. Cliff Richard. Columbia
4. (4) NINA AND FREDERIK .. Cliff Richard. Columbia
5. (8) CLIFF SINGS, NO. 2 .. Cliff Richard. Columbia
6. (9) THE LATE, GREAT BUDDY HOLLY .. Elvis Presley. RCA
7. (6) A TOUCH OF GOLD, NO. 1 .. Tommy Steele. Decca
8. (5) TOMMY THE TREADOR .. Cliff Richard. Columbia
9. (7) CLIFF SINGS, NO. 1 .. Bobby Darin. London
10. (—) THAT'S ALL .. Bobby Darin. London

JUKE BOX TOP 20

1. (1) WHY? .. Anthony Newley. Decca
2. (4) RUNNING BEAR .. Johnny Preston. Mercury
3. (5) ON A SLOW BOAT TO CHINA .. Emile Ford. Pye
4. (3) POOR ME .. Adam Faith. Parlophone
5. (6) A VOICE IN THE WILDERNESS .. Cliff Richard. Columbia
6. (2) WAY DOWN YONDER IN NEW ORLEANS .. Freddy Cannon. Top Rank
7. (13) DELAWARE .. Perry Como. RCA
8. (11) SUMMER SET .. Acker Bilk. Columbia
9. (7) PRETTY BLUE EYES .. Craig Douglas. Top Rank
10. (8) BEYOND THE SEA .. Bobby Darin. London
11. (10) HARBOUR LIGHTS .. Platters. Mercury
12. (14) YOU GOT WHAT IT TAKES .. Janet Richmond. Top Rank
13. (9) STARRY-EYED .. Michael Holliday. Columbia
14. (16) EL PASO .. Marty Robbins. Fontana
15. (—) WHO COULD BE BLUER? .. Jerry Lordan. Parlophone
16. (18) MISTY .. Johnny Mathis. Fontana
17. (—) BONNIE CAME BACK .. Duane Eddy. London
18. (—) BE MINE .. Lance Fortune. Pye
19. (—) THEME FROM "A SUMMER PLACE" .. Percy Faith. Philips
20. (17) HEARTACHES BY THE NUMBER .. Guy Mitchell. Philips

WENTY TOP TUNES

THIS copyright list of the 20 best-selling songs for the week ended March 26, 1960, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1. (1) DELAWARE (A) (2/-) .. Leads
2. (3) LOOKING HIGH, HIGH, HIGH (B) (2/-) .. Robbins
3. (2) WHY? (A) (2/-) .. Debmar
4. (5) RUNNING BEAR (A) (2/-) .. Southern
5. (10) FINGS AINT WOT THEY USED T'BE (B) (2/6) .. World Wide
6. (4) ROYAL EVENT (B) (2/-) .. Noel Gay
7. (—) MY OLD MAN'S A DUSTMAN (B) (2/-) .. Cromwell
8. (7) SLOW BOAT TO CHINA (A) (2/-) .. Morris
9. (11) A SUMMER PLACE (A) (2/-) .. Blossom
10. (8) BEYOND THE SEA (F) (2/-) .. Chappell
11. (12) POOR ME (B) (2/-) .. Mills
12. (9) SUMMER SET (B) (2/-) .. Cromwell
13. (13) HARBOUR LIGHTS (B) (2/-) .. Peter Maurice
14. (14) PRETTY BLUE EYES (A) (2/-) .. Maxana
15. (6) A VOICE IN THE WILDERNESS (B) (2/-) .. Chappell
16. (19) STARRY-EYED (A) (2/-) .. Lawrence Wright
17. (15) WAY DOWN YONDER IN NEW ORLEANS (A) (2/-) .. Lawrence Wright
18. (—) RAWHIDE (A) (2/-) .. Leeds
19. (16) OH SO WUNDERBAR (F/A) (2/-) .. Kassner
20. (20) YOU GOT WHAT IT TAKES (A) (2/-) .. Leeds

A—American; B—British; F—Others.
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AMERICA'S TOP TEN

- As listed by "Variety"—issue dated March 30, 1960
1. (1) THEME FROM "A SUMMER PLACE" .. Percy Faith (Columbia)
 2. (2) HELL HAVE TO GO .. Jim Reeves (RCA Victor)
 3. (4) WILD ONE .. Bobby Rydell (Cameo)
 4. (5) PUPPY LOVE .. Paul Anka (ABC-Paramount)
 5. (7) SWEET NOTHIN'S .. Brenda Lee (Decca)
 6. (6) BABY, YOU GOT WHAT IT TAKES .. Brook Benton and Dinah Washington (Mercury)
 7. (3) HANDY MAN .. Jimmy Jones (Cub)
 8. (—) WHAT IN THE WORLD'S COME OVER YOU? .. Jack Scott (Top Rank)
 9. (—) FOOTSTEPS .. Steve Lawrence (ABC-Paramount)
 10. (—) SINK THE BISMARK .. Johnny Horton (Columbia)



THE Battle of New Orleans is being fought all over again. In Britain this time—and not only in the juke boxes, either.



It's Bilk versus Barber, with the homespun clarinetist Acker tilting for that King of the Traddies crown, now perched somewhat precariously on the fair head of trombonist Chris.

Preliminary skirmishing has taken place throughout the past year. Bilk fans have booed the Barber men, to the disgust of earnest jazz students. The Bilk band, not to be outdone by "Petite Fleur," has also come up with a top-selling record in "Summer Set."

But any hostility, says Chris Barber, is more apparent than real.

"We don't grudge Acker—or any other band—success. Good luck to him. We are glad to have helped by building up a jazz audience in this country."

Fair words—but Acker detects a sting in their tail.

"The Barber band prepared the ground? Perhaps. Two years ago we nearly went out of business. And what about all the American touring bands that cultivated the field for Barber?"

There's a smart counter from Barber.

"We had to make people like us. Just by playing—not by

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LONDON—Imhofs, W.O.1; Popular Music Stores, E.6; A. R. Tipple, S.E.15; W. A. Clarke, S.W.6; Leading Lighting, N.1; The Music Hall, S.W.19; Dobell's Jazz Record Shop, W.C.2; Rofo For Records, E.10. MANCHESTER—Selecta (Manchester), Ltd.; Hime and Addison, Ltd., and Record Rendezvous; H. J. Carroll, 18. LIVERPOOL—Nems, Ltd.; Beaver Radio, Ltd.; SOUTH SHIELDS—Saville Bros., Ltd. HULL—Sydney Scarborough, Ltd. LEEDS—R. S. Kitchen, Ltd.; MIDDLESBROUGH—Sykes Record Shop, TORQUAY—Palsh and Co., Ltd. WEYMOUTH—Sonic Studios, Ltd. SOUTHAMPTON—Henry's Record Shop. BRADFORD—Shuttleworth's, Ltd.; BOLTON—Telehire, Ltd. FOLKESTONE—The Folkestone Gramophone Co. EDINBURGH—Bandparts Music Stores, Ltd.; GLASGOW—Philip Woolfson, Ltd.; C.2. CRAWLEY—Queensway Store, Ltd. PLYMOUTH—C. H. Yardley and Co. WORTHING—The Record Centre, Ltd. BATH—Green and Marsh, Ltd. BELFAST—Atlantic Records. NOTTINGHAM—A. Hindley. CAMBRIDGE—Miller and Sons, Ltd. CARDIFF—City Radio (Cardiff), Ltd. NEWCASTLE—J. G. Windows, Ltd.; BEDFORD—Weatherheads. HOVE—Wickham, Kimber and Oakley, 3. COVENTRY—J. Fennell (Coventry), Ltd. BIRMINGHAM—Co-operative Society, Ltd., 4.



Versus BARBER

—they're lining up for the great trad battle of 1960

gimmicks. Our appeal has always been that of a complete band. Acker and his drummer are dominant personalities.

"And we didn't enjoy the machinations of a kindly Press agent. Rivalry? Our two tours of America have given us enough stimulation without the spur of gentlemen in bowler hats and fancy waistcoats."

Bilk bristles a little at that.

"Everybody seems to think that we sleep and eat in bowlers and waistcoats. I won't deny that they've been a useful gimmick. And everyone taking pictures plumps for the fancy rig. But the fact is, we seldom wear them."



Just to put matters straight, the Bilk band has been promoted by Peter Leslie—once Features Editor of the MELODY MAKER. Trad jazz, he figured, was Perlo music.

"Something in the beery Edwardian tradition seemed appropriately in costume. That explains the nifty headgear and brash togs. And the billing artists enjoyed in those gracious days gave them a formal prefix—thus Mr. Acker Bilk."

Acker suffers the fantasy in what he feels is a worthy cause. It has enabled him to make a profitable living out of jazz.

"And what," he demands, "is wrong with a little showmanship? It draws attention to the music."

Chris Barber is able to shrug that off, too.

"We've played to House Full notices since autumn of 1955. When Lonnie Donegan left the band in the following spring, they said that we'd had it. But we still flourished. In February, 1957, we dropped skiffle, which some people regarded as a gimmick. We still thrived."



"There's an explanation. Before we started touring five years ago, no authentic-type jazz band had attempted to open up the whole country. We played small places around the large towns, building up a following. So that today we can play, for example, to a crowd of 2,800 in the Liverpool Empire."

"We count ourselves lucky to be popular—but we didn't achieve it through compromise. So far as ideals go, we don't differ much from any other jazz band worthy of the name. Except perhaps that we have managed to get closer to our ideals than some."

MM readers say—

- Although the uniform helps a band to success, it's the standard of the music which keeps it there. I think Bob Wallis will soon push Mr. Bilk from the top position.—D. GOWER, PLAISTOW, E.13.
- Do Acker Bilk and Chris Barber really exist? My own belief is that both are really Norrie Paramor in disguise—but with only half of his banjo band, of course. My only complaint is that he might vary the sound a bit when he appears under three different names.—JAMES FLANAGAN, CAMDEN TOWN.
- Bilk owes his success entirely to his fancy-dress gimmick. This is pure and simple commercialisation of jazz.—A THOMAS, MERTHYR TYDFIL.
- I was astonished to hear any jazz lover could rate the Bilk band above Barber. Old Acker has no more swing than Billy Cotton.—IAN VINE, BRISTOL 7.
- Chris Barber has been top of trad for a long time and he will be for a long time to come. Anyone who falls for a gimmick like a bowler hat and waistcoat wants his brains testing.—PETER ANDERSON, WEST DRAYTON.
- I think both Barber and Bilk play trash. Give me deep-down, funky Ken Colyer every time.—K. PALMERSTON, GLASGOW.

And Chris sees positive danger in a gimmick.

"A gimmick will keep a band going for about a year and a half. It has to get its music across to the audience before the gimmick goes stale."

Are you there, Acker?

"To hear Chris talk, you'd think his was the only band with jazz ideals. The music comes first with us, too. Always has. True, we enjoy playing and that communicates itself to audiences I think. If things go wrong, we laugh them off. Anything wrong with that?"

All in keeping with the rumbustious personality that scores with the growing number of Bilk fans. This 31-year-old ex-blacksmith learned the clarinet while doing three months' detention as a soldier in Egypt.

None of his associates would dream of calling him Bernard—his baptismal name. He was tagged Acker at school in Somerset and it stuck good and hard.



By
**TONY
BROWN**

"Do I expect to be called Mister? You can call me what you like! Bus conductors used to call me anything from mate to mugger. Nowadays, of course, I travel by taxi."

On-stage, his approach is just as forthright. His amplified belch has been known to break things up.

"That was down at Beau-lieu. I'd packed a fair bit away. Let's say that it was a public gesture of freedom. But one of the organisers was livid."

Since "Summer Set" got into the Hit Parade, there have been the usual sneers of "commercialism." Unexpectedly, Chris Barber springs to Acker's defence.

"Summer Set" is no more typical of the Bilk band's repertoire than "Petite Fleur" was of ours."

And Acker concurs. "As soon as anyone gets popular, people around start saying that he's only interested in the money, a drunkard—or plain kinky. But we made it by playing jazz in jazz clubs—and not in fancy dress, either. We started off as a jazz band and that's the way we'll finish."

What will be the outcome of the Bilk versus Barber struggle? The Men of Business point out that Chris still pulls in the largest crowds and can demand higher entrance prices. He

draws trad fans of all ages.

But as the Barber band is so frequently a sell-out, progress beyond that is naturally difficult. Whereas for Acker, the sky is the limit.

His following includes a fair proportion of extravagantly dressed and noisily partisan youngsters.

"Some," says Acker, "tend to be over-enthusiastic. They have been known to boo. We don't encourage this—and we certainly don't want our supporters to start throwing things at the Barber band."



"But partisanship is good up to a point. Who wants the jazz scene to be formal, polite and dull? There was plenty of partisanship during the "cutting" contests in New Orleans."

"A BIT OF A COMMOTION NOW AND THEN ADDS SPICE TO LIFE."



BARBER—his band plays to capacity crowds

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ON THE BEAT

JUST as several heads began to rest lightly on their pillows comes news that will shatter their dreams of being left in peace. **Mr. Roy Mason IS** going to produce his payola evidence in Parliament.

The Labour MP for Barnsley was reluctant to do so. He would have preferred to give those he named a chance to reply.

But his only alternative was to present his evidence to the directors of the BBC and the Independent Television Authority.

Which would have laid him open to actions for libel if he were unable to substantiate every detail of his allegations.

In Parliament, Mr. Mason assures himself of immunity from legal action. He will be able to mention names without the fear of court proceedings. The fact that he has decided to do so indicates that he considers his case a strong one.

And several people in Show Business are worried all over again. . . .

Disturbing

DISTURBING reports of Miles Davis from the Continent. From Paris, in particular. Where photographers and reporters soon learned to leave him severely alone.

And where it is assumed that his recent clash with New York



with **PAT BRAND**

police has developed an anti-white prejudice into a phobia.

Professional

COMMENT in the business on the Eurovision Song Contest results: The right songs came up—and in the right places.

Comment, too, on the fact that, as always, performance is bound to affect a jury's decision. Jacqueline Boyer, Bryan Johnson and Monaco's François Degelt all turned in polished, professional performances under exceptionally unnerving conditions.

Comment on the excellence of the Eric Robinson Orchestra—playing strange music under a succession of strange conductors.

My own comment: Why no programme credits for the arrangers—who can turn a

mediocre melody into a potential hit, and a good tune into a winner?

Desperate

I WONDER what would have happened if Austria had won. Because the story behind their entry suggests that a rule or two may have been broken.

According to my information, none of the 2,000 songs submitted satisfied the local jury. In desperation, they rang composer Robert ("White Horse Inn," "Wild Violets," etc.) Stoltz, commissioned him to pen a number they could proclaim as their winning entry.

Stoltz, I hear, demurred. "Give a younger man the chance." But they wanted to be sure.

Hence, "Du Hast Mich So Fasziniert," sung at the Contest by Harry Winter and impressively conducted by Stoltz himself.

But I've always understood that strict anonymity had to surround all initial entries. . . .

Footnotes

BRYAN JOHNSON received 91 good-luck telegrams. Ninety were from personal friends.

The ninety-first came from the four telegraphists who had handled the other ninety!

How apt that the composer of the winning song should be named: André Popp.

COMMENT on Jacqueline Boyer from an admiring photographer:

"Eurovision? All I can say, Miss Boyer—eurovision yourself!"

Worrying

JIM GODBOLT has installed a machine which answers his agency phone when he's out and asks the caller to dictate a message.

He began to doubt whether this really solved anything when he played back the first message—Bruce Turner's worried voice, saying: "You're not in, dad? I don't understand. . . ."



Maddening
ISN'T it maddening when you know there's a gag somewhere and you can't find it?

Like when a reader writes to our Songwriters' Advice Bureau and explains: "As with all my numbers, I have used a trumpet to transfer the music from my head to the paper."

Eh?

THERE'S this true "you can't win, can you?" story of the Glaswegian claiming to be

Johnny Duncan (who happens to be American anyway). Joe Moriarty was shocked to read in the local papers that he had been admitted to hospital, and rushed over to see him.

He stopped short at the bed. "But you're not Johnny Duncan!"

"Of course I'm Johnny Duncan."

"Listen, I should know. I'm his guitarist."

"Well, in that case—you're sacked!"



HERE are three of the people currently in rehearsal for "New Cranks," which opens at Brighton's Theatre Royal on April 18 prior to a season at the Lyric, Hammersmith. Left is comedienne Carole Shelley, whose most recent film was "Man from Morocco." Dave Lee has composed all the music—59 numbers. Singing much of it will be Yolanda, whose Triumph disc, "With This Kiss," has just been released.

SONGSHEET

by Hubert W. David

ANNOUNCEMENT I a s t week of a new type of song competition has already aroused great enthusiasm amongst songwriters. The makers of Johnson's One-Step Car Polish are offering a first prize of £500 for the best TV jingle advertising their product.

ONLY LYRICS are required as Paddy Roberts has been commissioned to supply the melody. The competition, organised in conjunction with

High-Fye Jingles Ltd., will be judged by High-Fye director Frank Patten, Billy Cotton, Jack Payne, Paddy Roberts and myself.

There will be three tape recorders (or cash equivalent) awarded to the runners-up, while the winner will also receive a souvenir recording of his jingle and will be invited, with a friend, to a weekend round-up of London's night spots and a first-hand view of a TV show.

Little time

As only lyrics are required, the task will not be quite so difficult as the usual song competition. But the job cannot be tackled in the same way as an ordinary pop—with a TV jingle, there is so little time in which to get the message across.

So there is no question of gradually working up to a final punch line. In a television jingle, every line has got to have immediate impact.

Selling points

First essential is to know the subject. Gather all the information you can about the product before putting pen to paper.

When an advertising agency commissions a jingle from one of the production companies, a list of selling points is always presented. It is these points in particular which have to be stressed.

On Page 5 Johnson's tell you about their One-Step Car Polish. It is up to you to study these points. Good luck!

Songwriters

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

MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 4, Arne Street, London, W.C.2.

The Editor can accept no liability for loss or damage of MSS or private recordings submitted. This coupon is valid until April 16, 1960, for readers in Britain; until April 30, 1960, for overseas subscribers.

50 NEW BOND STREET, LONDON, W.1 CHAPPELL'S BAND MUSIC SERVICE TELEPHONE: MAYFAIR 7600

From the New RODGERS & HAMMERSTEIN-FIELDS Musical
FLOWER DRUM SONG
I ENJOY BEING A GIRL
YOU ARE BEAUTIFUL
SUNDAY
LOVE LOOK AWAY
ORCHESTRAL SELECTION
FLOWER DRUM SONG
PIANO SELECTION

From FRANK LOESSER'S New Musical
THE MOST HAPPY FELLA
STANDING ON THE CORNER
JOEY JOEY JOEY
SOMEBODY SOMEWHERE
ORCHESTRAL SELECTION
THE MOST HAPPY FELLA
PIANO SELECTION

CHAPPELL
I WISH IT WERE YOU
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VOICE IN THE WILDERNESS

THE EVERLY BROTHERS (they arrive today for TV dates and a concert tour) SAY—

Rock is here for keeps

THE Everly Brothers talked to me today about pop music, guitarists, Presley—and their own future.

On long-distance telephone from Nashville, Tennessee, where some of the hottest records of the day are being made, they explained their recent switch to strings.

"We found a special kind of song we liked," said Phil Everly, "and strings seemed to fit it. It was an old French tune which we called 'Let It Be Me,' and the record went well."

Future

"But that doesn't mean we'll ever desert country music. Country and rhythm and blues songs have always been an important factor."

"Let's face it, between them they're holding the charts together right now."

The boys have their own idea about their future. "Let's be sure everybody knows one thing," said Don, "we're sticking together. That's the way we want it."

"What we don't want at all is night clubs—we much prefer concerts. Then if we ever have to do a club, we can use our concert act."



REN GREVATT
reports from New York

"But people go to clubs to have their own kind of good time. They're drinking, of course, and often they'd rather hear a dirty joke than a song."

"We like travelling around the country and out of the country too," continued Phil.

"And we want to try the movies. But not one of those kind where they have a flock of rock-'n'-roll record acts. We want to try acting."

"And for a start, if we can ever find the right thing, we'd prefer doing small parts in a big movie. It's no good starting as a big wheel in a small picture."

Switched

Recently, the Everlys switched labels in the States. They now have a long-term contract with Warner Brothers Records with a juicy annual guarantee.

"With Warner's we'll be doing a lot of albums," Phil

said. "So we'll be thinking of all kinds of songs."

"A lot of weird sounds will come out of those albums—a lot of different arrangements and kinds of songs."

"But maybe that way we can learn something, too. When you get to a certain spot, you've got to work harder than ever to maintain your fans' interest."

Guitarists

The Kentucky-born Everlys have high words of praise for two Tennesseans.

"It's hard to imagine just how much Elvis has done for all of us in pop music."

"And another great one is Chet Atkins. He's easily one of the greatest guitarists alive today."

"We're fans of Segovia and Sabicas, the classical guitarists, but they wouldn't be very good on one of our dates, like a fellow like Atkins."



Don and Phil Everly

"And Atkins could come a lot closer to what they do than they could come to Atkins's style."

The boys have great faith in the staying power of the rocking sound. "Remember when Debbie Reynolds attacked rock-'n'-roll in an interview not too long ago?" Phil reminded us.

"Look at her latest record, 'Am I That Easy To Forget.' It's basically a rocker."

"And look at Steve Lawrence. He gets hits now because he switched to the rocking beat."

"People who aren't record buyers have no business talking. We say the beat will be around for awhile."

Write the words for a TV Jingle

Make up a TV Jingle—words only and not more than four lines—about ONE-STEP car polish. If your entry wins, your words will be put to music by Britain's No. 1 songwriter and we will pay you £500 and royalties. Three runners-up will each receive a tape recorder or £50 cash.

This competition is not open to professional writers, so you stand as much chance to win as the next person. You need absolutely no knowledge of music. Just think of the qualities One-Step has, which make it the best polish for your car and write the words of a jingle about the feature or features of One-Step, that you consider most important. To help you, we've listed some of these features below. Here are two examples of a jingle:

Shine please! With Silicone ease!
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Protect your car the easy way
With wax and super silicones:
Protect your car the One-Step way—
Long-lasting Johnson's One-Step!

When you have made up your own jingle, write it down on a plain sheet of paper (in BLOCK CAPITALS please), add your name and address, state the name of the dealer from whom the ONE-STEP was purchased and send this together with the paper disc from inside a tin of 5s. 6d. or 10s. ONE-STEP to:

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c/o HIGH-FYE JINGLES LTD., 10 Denmark Street, London, W.C.2

More than one entry may be submitted but each entry must be written on a separate sheet of paper and accompanied by the paper disc from inside a ONE-STEP tin.

The closing date is May 31st 1960. Entries received after this date cannot be considered.

If you wish to see them, the full official rules governing this contest appear in the April 2nd issue of the Competitors' Journal.

No correspondence can be entered into about this competition and the judges' decision is final. Employees, and their families, of S. C. Johnson and Son Ltd., their advertising agencies, associated companies and professional jingle and lyric writers are ineligible.

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Famous television and radio personality, disc-jockey and band-leader.

Paddy Roberts

TV personality, recording artist. Writer of 'The Ballad of Bethnal Green' etc., etc.

Hubert W. David

Of the 'Melody Maker'.

Frank Patten

Music publisher and director of High-Fye Jingles Limited.

Reviews by the Pop Panel

Elvis is back!



MOVE over, Lonnie! Look out, Cliff! Burn your "boats," Emile! Why? Because Elvis is back in the Hit Parade business. And Presley's first demob disc, "Stuck on You" (RCA 1187), is sure to stick right in that No. 1 best-seller slot. It has all that much-copied Presley formula. A powerful beat, a moody vocal, and a gimmicky break in the lyric and tempo to make you jump. This and the slow ballad backing, "Fame and Fortune," were recorded in the States only 12 days ago. Release date is April 8.

Garry Mills
FOOTSTEPS/Look for a Star (Top Rank JAR336). It's hard to see young Garry Mills cracking his way past the Steve Lawrence version of Footsteps on HMV. But you never know!

Elvis is back in the pop disc field with a single that's sure to go to the top of the charts, says the MM's Pop Panel.

Ronnie Hawkins
CLARA/Lonely Hours (Columbia DB4442). The whooped up treatment of Clara follows a "revivalist" meeting pattern. More effective is the flip, on which the "lonely" sentiments are well projected by vocalist Ronnie and his accompanying group.

Kenneth Earle
STANDING ON THE CORNER/Put Your Arms Around Me, Honey (Decca F11224). Standing from "The Most Happy Fella," scores with its forceful beat. And a good beat is the keynote of the backing song, a revival from 1910.

Kevin Scott
LOVE LOOK AWAY/You Are Beautiful (HMV 731). Two of the "Flower Drum Song" ballads sung with clarity and control by Kevin Scott. Worth-while mementoes of the show.

Tony Bennett
I'LL BRING YOU A RAINBOW/Ask Me (I Know) (Phillips PB1003). Rainbow is a charming song delightfully sung by Tony Bennett to a sparkling accompaniment from the imaginative arranger-MD Frank De Vol.

Liberace
LET THERE BE PEACE ON EARTH/You'll Never Walk Alone (Coral Q72394). If Liberace has been assailed as a king of goo, then he has only himself to blame—particularly when he makes discs like Let There Be Peace on Earth (Let It Begin With Me).

Alma v. Mike

ARE we dreaming? Here are two of Britain's top disc stars—both working for the EMI organisation—treading on each other's toes. The rival contestants are Alma Cogan and Michael Holliday. Both are singing DREAM TALK, which has just started moving upwards in the American charts. Best bet for the Hit Parade here is the Michael Holliday version on Columbia BD4437. He is in top form and the disc has a catchy opening. Alma has some consolation with her flipside, which is given equal billing—O DID MIO (HMV 728). This Italian-styled pop, loaded with echo, is bound to catch the ears of her many admirers.

the MM Brilliant

AS far as I was concerned, the interview with John Barry was going to be another rock success story.

I knew he "discovered" Adam Faith and led the band which provided the backing of Adam's two hits.

I also knew his own "Hit And Miss" was doing well. But 25-year-old Yorkshireman John was to me a trumpet player who had formed a rock band and, after the usual vicissitudes, achieved fame.

PUBLICITY

And I was not prepared for the surprise which was to come during the interview.

"I was really born into show business," said John. "My father owns the Rialto Cinema in York and, as a kid, I took piano and trumpet lessons and then helped me Dad.

First I was a cine operator. Then I handled publicity and management. "At the same time, I was playing trumpet with a semi-pro band.

"Were you any good?" "I think so. At least I got into a military band when I was conscripted.

"I thought I'd be staying in England doing gigs but I soon found myself on a boat for Egypt. Later I was sent to Cyprus for 16 months.



by MAURICE BURMAN

"I managed to do gigs there though, in spite of the troubles.

"I got demobbed, joined my local band, and sent arrangements to Jack Parnell and Johnny Dankworth. "Some of them were damned awful. But John and Jack were kind. Johnny even broadcast one and his criticisms were helpful.

"Then, as rock had come in, I formed a rock band. Harold Fielding gave us an audition and we were fixed for the Tommy Steele Show at Blackpool.

TOURS

"We then did tours with Frankie Vaughan and Paul Anka. Being the leader, I thought I had to sing because no-one was interested in instrumental music. And I was a terrible singer.

"Things went flat and it was difficult to get work until last April when Stewart Morris, producer of 'Drum Beat,' offered us a job."

"Adam Faith says he will

Pop singles

Ines Taddio
CANTIAMO/Call'Amor / Davanti Al Juke-Box (Polydor 66654). This release marks the British recorded debut of 24-year-old Italian singer Ines Taddio. Lovers of the Italian line in songs should make fast tracks for Cantiamo. It possesses the ingredients of a hit—a catchy melody and infectious beat. A worthy "first" from Miss Taddio.



Monty Babson
I WISH IT WERE YOU/So The Story Goes (RCA1181). Monty Babson's vibrant voice projects these ballads to good effect. But neither makes the impact of some of the tracks on his recent "All Night Long" LP of the Month.

King Brothers
STANDING ON THE CORNER/The Waiter, the Porter and the Upstairs Maid (Parlophone R4639). The King Brothers, plus the Rita Williams Singers and the Geoff Love Orchestra, offer an acceptable and breezy version of the catchy song from Frank Loesser's "The Most Happy Fella." Full marks all round.

Gordon Jenkins
ROMANTICA/The Clock Song (London HLR9089). Romantica receives a typically lush orchestral-choral treatment from the Gordon Jenkins ensemble. And there are some listenable interludes by the "delayed-action" piano maestro. Flip, a corny novelty, offers little scope for the Jenkins talent.

Little Tony
PRINCESS/I Love You (Decca F21223). Little Tony is on a Buddy Holly kick—but somehow it doesn't come off. Princess is loaded with gimmicks but is hardly a good sales potential.

Rivals for Sam Cooke

IN America, Sam Cooke is cooking it up with his discing of "Teenage Sonata"—and he has the field to himself.

But over here he has encountered two rivals. Jimmy Lloyd sings this soulful ballad on Philips PB1010, while newcomer Kenny Day makes an impressive entrance on Top Rank JAR339.

There's little to choose between these rival offerings. So it looks as though Sam Cooke (RAC1184) will not have things all his own way.

Stan Freberg
THE OLD PAYOLA ROLL/Sh-Boom (Capitol CL15122). Payola is the record that made disc jockeys' faces go red during the recent payola scandal in America. But now the excitement is over, this Freberg doesn't come over with the bite that his discs usually carry.

Matt Monro
LOVE WALKED IN/I'll Know Her (Parlophone R4638). This record came about through Matt's Sinatra impersonation on the Peter Sellers LP, "Songs For Swingin' Sellers." Matt is in great form on LOVE and gets good backing from the Tommy Watt Orchestra. Equally good in its own way is the flip, a sentimental waltz to a Rcn Goodwin accompaniment. DJs could well afford to play both.

Bob Wallis
BLUEBIRD/Captain Morgan (Top Rank JAR331). Bob Wallis enters his Storyville Jazzmen for the Hit Parade stakes. Bluebird, with a bit of pushing, could easily follow the best-seller trad, jazz tracks laid by Chris Barber and Acker Bilk. It has that haunting clarinet solo and captivating beat that lights up the juke boxes.

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MORE GOLDEN GUINEAS

PYE'S latest Golden Guinea LPs are out today (Friday). Ballroom dancers will find a non-stop programme with "Let's Dance—Vol. 2," by David Bee and his Society Orchestra (GGL0049); a lush, Hollywood-styled interpretation of the blues is available on "101 Strings Play the Blues" (GGL 0040); the Left Bank Bearcats give a Dixieland styling to the songs of George M. Cohan (GGL0041); and the Stockholm String Orchestra plays "The Best of Victor Herbert" (GGL 0016). Altogether, there are 12 Golden Guinea discs—including light music and classics.

pop shop

Edited by Laurie Henshaw

that's Barry!

He 'discovered' Adam, too!

be eternally grateful to you." He laughed and put his feet up on the couch.

"Well, the first big success for both of us came out of our association together. But all I did for Adam was to phone him, get him an audition for 'Drum Beat,' and go along with him."

"Didn't you do the arrangements on 'What Do You Want?'"

"Yes. Both of us had made records—all flops. On 'What Do You Want?' we were despondent and we did the record for ourselves without thinking of the public."

ELLINGTON

"For example, I added plucked strings and Adam sang quietly in a relaxed manner as against the old shouting, frantic way."

"What sort of music do you like?"

"All music provided it is good. But I lean towards rhythmic music. Ellington's my favourite. He's so progressive without trying."

"You like Ellington yet your music has been aimed at a commercial market. Are you satisfied to stay that way?"

"There is a certain amount of satisfaction in being commercially successful. And it's just a matter of waiting for the right time for musical satisfaction."

COINCIDENCE

"I've just made a record which I'd like you to hear and which, by a strange coincidence, I have with me. The titles are 'Big Fellow' and 'Beat For Beatniks.'"

"I used my Seven and



JOHN BARRY—a first-class modern arranger

augmented it with players like Johnny Scott and Dickie Hawdon."

I put on the record with-out a lot of interest and, after the first four bars, I nearly fell through the floor!

The record is like nothing he has done before—it is modern jazz with a fresh approach, tinged with Ken-tonism.

It stamps John Barry as a first-class modern arranger and composer with a daring mind.

"Got any more?" I asked a trifle breathlessly.

He then played his LP from the film "Beat Girl." Again there was the same originality and skill.

John then told me he has been interested in composition all his life. He studied with a local teacher and then took the whole American Schillinger System by correspondence.

GREATEST

Then he sent off for the complete Bill Russo course. He did all the exercises then sent them to Russo, who corrected them and returned them.

I have since heard that Russo considers John one of his top pupils.

IF, AT 25, HE IS THIS GOOD, BY 30 HE WILL BE THE GREATEST IN THE COUNTRY.

Anthony Newley: first album an outstanding buy

ANTHONY NEWLEY has made a discerning choice of the less-hackneyed standards for his first LP, "Love is a Now and Then Thing" (Decca LK4343).

And Tony has a vibrant, emotional tone to his voice that makes this album an outstanding buy for young romantics.

It's an ambitious album—it contains none of his single hits or any gimmicks—but, with the help of first-class Eric Rogers backings, the gamble comes off.

Pick of the tracks are "What's Good About Goodbye," "Gone With The Wind" and "The Thrill Is Gone."

Bill Haley

BILL HALEY has changed his style considerably since those golden days of 1956 and 1957. Now the Comets have more of a band than a rock sound.

On his latest LP, "Strictly Instrumental" (Brunswick LAT-8326), Haley spotlights his recent American hit, "Joey's Song," plus a haunting "Two Shadows," a lively "Skokiaan" and a catchy "The Catwalk."

'Fings'

HERE'S one for the boys and gals who like their music and humour in the raw.

It's the original Theatre Workshop recording of "Fings Ain't Wot They Used T'Be"—uncensored lyrics an' all (Decca LK4346).

Julie London

THE smoky-voiced Julie London is in her most enveloping mood on "Your Number, Please . . ." (London HA-W2229).

Accompanied by the Orchestra of André Previn, Julie sings a selection of standards associated with particular male singers—Eddie Cantor, Bing Crosby, Matt Dennis, Mel Tormé, Frank Sinatra, etc.

The tracks suffer from a lack of contrast in treatment and tempo, but London admirers should find plenty to stimulate their taste.

Best tracks: "Makin' Whoopee," "It's a Blue World" and "Angel Eyes."

King size

THE sweet, lyrical voice of Teddi King—of whom we hear far too little—is featured on two new Coral EPs (FEP2051-2), entitled "All the King's Songs." Titles consist of "April Showers," "A Cottage for Sale," "That's for Me," "Temptation," "Unforgettable," "Flamingo," "June in January" and "Keepin' Out of Mischief Now." This last-named Fats Waller speciality gets a King-size setting that swings all the way. Don't miss it.

EP session

MUSICALS are Edmund Hockridge's forte, and the medium fits him perfectly. He has a powerful, well-controlled voice, and an engaging personality that is projected through his song material.

It would be hard to fault the Hockridge renditions of songs from "The Most Happy Fella" (PYE NEP24122). A happy effort all round.



JULIE LONDON—smoky-voiced

They're here!

THE EVERLY BROTHERS

see next week's issue for an important announcement and details of their latest release



A Big Thank You from
ABC TELEVISION
to all of you who voted
BOY MEETS GIRLS
the top T.V. Show



JAZZ NEEDN'T BE SERIOUS —HERE'S THE PROOF

Beginner's guide to music

IF you want to learn an instrument or extend your musical appreciation, then I can recommend "Let's Have Some Music" by Donald Hughes—published by the Museum Press Ltd. in its Brompton Library Series at 12s. 6d.

Broad tastes

Mr. Hughes is the Music Adviser to Middlesex Education Committee and is possessed of broad tastes, a working knowledge of many musical forms, common sense and a chattily entertaining way of putting his ideas across.

His book is intended for young readers and includes chapters such as "Popular and Folk Music," "Jazz," "Listening to Classical Music," "Opera," "Music for Singing" and "Playing an Instrument."

Trad only

Once one recognises that by "Jazz," he means its traditional variety only, then Mr. Hughes's comments can be a great help to the beginner who wants to know what this chapter is all about.—Bob Dawbarn.

IN his foreword to "This is Jazz" (Newnes, 30s.) editor Ken Williamson says he regards jazz as pure entertainment.

So, in compiling this series of essays, he has tried to produce an entertaining book—nothing more than that.

I think he has succeeded. A great many jazz writers parade enormous seriousness and powers of research, but take little trouble to put down their findings in an attractive fashion.

In the main, Williamson has found men who write well. And when he could not extract new pieces from them—as happened with Whitney Balliett—he used reprints.

Jelly Roll

There are only three reprints in the book, though, and each is well worth reading—or rereading.

One, by Ken Hulsizer, is called "Jelly Roll Morton in Washington." The others are Balliett pieces about Sid Catlett and Monk, reproduced from the "New Yorker."

Among the "originals" are items from Francis Newton, Benny Green, Humphrey Lyttelton, Stanley Dance, André Hodeir, Yannick Bruynoghe,



Jain Lang, Barry Ulanov, Leonard Feather, Max Harrison and Nat Hentoff.

Hardly new faces; in fact, they make the book look a bit like a publication from an International Jazz Establishment. But they all do well, and no article is too long.

Newton blasts at jazz concerts, and suggests some remedies; Humph is amusing in his drawing and writing; Dance writes shrewdly about Basie; Yannick has touching things to say about Big Bill.

Benny Green somehow found time off from sleeve-note writing to dream up—with wit, malice and a trifle of self-conscious erudition—an "ABC of Jazz."

I wish I could quote a few letters from it, but I'll have to content myself with:

Weakness

"New Orleans Revivalism is the name given to the process by which traditional musicians, who have never been nearer the Gulf of Mexico than the Isle of Man Ferry, earn their living."

One weakness in Benny is his apparent belief that he is the first man in the world to appreciate Lester Young. He repeats



Marian McPartland



Jack Teagarden

Teagarden, Marian McPartland about herself, Hentoff about collective improvisation.

There is an amusing end-piece, in which eight critics answer a questionnaire, and there are a number of splendid photographs.

I found it a very friendly book to take to bed.—Max Jones.

This could have been THE book on the blues

THE blues are the very roots of jazz and it is surprising that, among the welter of jazz books which have poured from the publishers, there has been no authoritative volume devoted to them.

Britain's Paul Oliver obviously has it in him to write the definitive work on the subject, but I am afraid his "Blues Fell This Morning," published by Cassell and Co., Ltd., at 30s., is not it.

LIMITED

The book's failure is chiefly due to the limitations imposed on the author by himself.

He has confined himself to printing extracts of the lyrics from some 350 blues records and explaining their meaning and significance—both social and emotional.

At his best, Oliver produces sometimes startling facts of the grinding poverty and brutality which spawned the blues, but all too often his text is a mere paraphrase of the verses he has quoted.

LOPSIDED

The general picture of both the American Negro and his music is a lopsided one, giving hardly a hint of the fantastic

humour which is a sizeable ingredient of the blues.

The author's curt dismissal of Gospel music as a "failure to meet the world on its own terms" is also hardly the whole truth.

Does the book increase the reader's appreciation of the blues? I am afraid the answer is No.

RESEARCH

The pity of it is that Oliver obviously knows his subject from A to Z and must have put in an enormous amount of work and research on this volume.

There is, for example, a comprehensive index and discography of all the songs quoted in the book, and a useful selective bibliography for further reading on the subject.

I understand that Oliver is publishing a second book on the blues. I am keeping my fingers crossed.—Bob Dawbarn.

Also received

Kinematograph Year Book, 1959/60 (Odhams Press—42s.). The Anna Russell Songbook (Elek Books Ltd.—18s.).

Hi-fi and Stereophonic Sound, by Laurence Mallory (Elliot Right Way Books, Kingswood, Surrey—7s. 6d.).

Steve Race

on another trip to America, writes an

Ode to the New World

LAND of Opportunity, and chocolate malted milk, Land of smog and movie stars and drip-dry nylon silk, Where Pee Wee Hunt is better known than Mr. Acker Bilk—**LIKE I'M BACK.**

LAND of Manitowac (Wis.) and Philadelphia (Pa.) Elgin (Ill.) and Waco (Tex.) and Tallahassee (Fla.) Sedalia (Mo.) and Gary (Ind.) and Allegheny (Va.) **YES, I'M BACK.**

LAND of Kerouac and Lawrence Welk and Rin-Tin-Tin, Land of milk and money, land of never-ending din, Where the farmers live on credit and the businessmen on gin—**WELL, I'M BACK.**

LAND where every Broadway store's an "Open-half-the-night" house, Land of Ike for Ryder Cup, and Nixon for the White House; But Garner's at the Interlude and Rumsey's at the Light-house **SO I'M BACK.**

BACK where tea-leaves live in bags and Commies live in fear; Where the Limey Pound's no stronger than a can of Yankee beer. But what the heck? I love the place—I'm back within a year. **YES I'M BACK.**

An appraisal of the recorded works of

Ten MODERN Jazzmen

By Michael James

- CHARLIE PARKER
- BUD POWELL : WARDELL GRAY
- THELONIOUS MONK
- MILES DAVIS : STAN GETZ
- DIZZY GILLESPIE
- JOHN LEWIS : LEE KONITZ
- GERRY MULLIGAN

Illustrated 18/-

FROM CASSELL

A gramophone would have done as well

THE days when any jazz book could be recommended merely because of the rarity of its subject matter are gone.

So many critics, on both sides of the Atlantic, have assembled their theories, anecdotes and prejudices in book form that the newcomer to jazz is faced with a bewildering choice.

Jazz books seem to divide themselves into four rough categories—the historical, the journalistically anecdotal, the academically analytical and the discographical.

The least successful of the four is, to my mind, the last.

"Ten Modern Jazzmen," by Michael James (Cassell and Co. Ltd., 18s.) belongs in this category and consists of the author's opinions of his subjects' disc careers, almost record by record.

Obvious

In other words here is an entire book making points which would be obvious to anyone possessed of ears and a gramophone.

"Parker's lines are tense, spun out, as it were, on the slenderest of threads" is justifiable when written in a record review for a "fan" public. But it hardly belongs in a book which lays claim to serious criticism.

For the record, the 10 jazzmen, tactfully collected in alphabetical order, are: Miles Davis, Stan Getz, Dizzy Gillespie, Wardell Gray, Lee Konitz, John Lewis, Thelonious Monk, Gerry Mulligan, Charlie Parker and Bud Powell.

As a fine example of muddled, pseudo-intellectual prejudice against the very music which forms the subject matter of the book, I wholeheartedly recommend Albert McCarthy's curious foreword.—Bob Dawbarn.

All Books reviewed on this page can be obtained from

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NEW BOOKS

Blues Fell This Morning

By PAUL OLIVER

Preface by RICHARD WRIGHT

"There have been a lot of books lately about jazz. Not one of them, not a single solitary one of them comes within swinging distance of this essential book.

"I can't see how anyone can have a true knowledge of the Blues—and, therefore, of jazz in general—without reading the first half."

—BENEDICT OSUCH, *Jazz News* 30/-

Berg Larsen



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THIS . . .

. . . or THIS?



The good old days

I WAS pleased to read that the MM is sponsoring the Dance Musicians' Convention on May 7.

Does this mean a return to the good old days of REAL dance-music? I sincerely hope so.

Some of the trash we musicians have to serve up these days (to make a living, in my case) makes me sick. The kids—to whom this excuse for music is directed—are becoming more and more musically illiterate.

MAILBAG

Shocked

AFTER deriving hours of pleasure from listening to "Moondreams" and "Rain or Shine"—both LPs made by Dick Haymes—we received a nasty musical jolt when we read in the MM last week that this great singer is now broke. How truly typical of this day and age: "idols" making millions and a singer—down and out.—Rita and Tony Cross, Solihull, Warwickshire.
● LP winner.

Welcome . . .

SO John Owen thinks he has the knowledge to forecast hits, does he? Well, Mr. Owen, on behalf of every other record fan in the world, may I say: "Welcome to the Club."—W. R. Swallow, Northampton.

Graveyard

MANY people in the theatre world consider Glasgow Empire to be the graveyard of many non-Scottish acts. After watching a deplorable display of manners by certain members of the audience during the recent Bobby Darin-Duane Eddy package show, I am inclined to agree. It's small wonder, with this sort of behaviour, that we North of the border are regarded by outsiders as a nation of uncouth, claymore-brandishing barbarians.—Ian Craig, Paisley, Renfrewshire.

Half-heard

TALK about the pot calling the kettle black! On "Juke Box Jury" last Saturday Jack Payne grumbled because David Jacobs cut a record short. But how about the Jack Payne Record Show at 1.15 p.m. on Saturdays? The way Payne cuts his records, it should be called the Jack Payne "Half Record" Show!—Sylvia Newport, East Hagbourne, Nr. Didcot.
● LP WINNER

Trad in the a.m.

TWO or three times recently I have turned on BBC Television during the morning to check up with the test card. I have been surprised to hear full half-hour periods of trad jazz. On the screen, viewing time for jazz is practically nil. Seems to be something cock-eyed here.—R. Midgley, West Hartlepool.

A promoter hits back at jazzmen

BOB DAWBARN'S interview last week with pianist Fred Hunt, calls for comment. Fred says: "So-called jazz club promoters are not really interested in jazz . . . we are (often) told—'Don't play modern tonight, keep it trad'." Fred is wrong. Club promoters don't dictate musical trends in jazz—the musician does! When the present jazz revival started, 12 years ago, and jazz enthusiasm was fresh, the musicians couldn't go wrong. Within a few years they had an audience ready to progress—yet the musicians played safe and stuck to the popular conception of what the jazz public wanted.

They have copied—from Bunk, through Oliver to Colyer, Barber and Bilk. They have created a public for imitation jazz, and now expect promoters to take chances with mainstreamers who rarely have any confidence that they can hold a club audience. It isn't so easy to sell jazz, when the purveyors are so often indifferent and contemptuous of club audiences. When promoters do take the chance with mainstreamers, they also risk late arrival of the band, and mediocre presentation. The solution is with the Fred Hunts.—Ken Lindsay, Secretary, Hertfordshire Jazz Clubs.

Jim doesn't want success the easy way

By CHRIS HAYES

WHY does 24-year-old Jim Dale submerge himself at Southampton, clowning his way through "The Lunchtime Show" for a modest salary to a limited audience on Southern Television, when he could earn far more money and achieve countrywide acclaim as a singer?

There was a time when wiry Jim, tousled-haired glamour-boy of the rock age, came close to being a national idol with his fiery singing on "Six - Five Special."

Girls swooned, fan mail poured in, and his salary soared as promoters sought him for personal appearances.

The secret

Why did he turn his back on such vociferous adulation and sign for a little-known show which required him to do everything except jump off the roof?

Snatching him for a few moments from the tight grasp of producer Lorne Freed, I heard the secret of his sacrifice.

Jim threw up pop singing because the set-up was completely contrary to his conception of success. Ever since he first trod the boards as a kid of 15, his ambition has been to win approval by genuine talent.

His sudden fame as a teenage favourite was quickly revealed to be shallow. It was a phoney existence, based on mass hysteria. Ability had little to do with it.

This was not what Jim intended when he set his sights on show business. His precept was ever-increasing versatility, not fleeting phenomena.

Wealth doesn't worry him. Little and often is far better than a deluge that swiftly dries up. He draws a moderate salary from his earnings and the rest is absorbed in a thrifty enterprise launched to safeguard his future.

An artist

Jim's judicious philosophy springs from hard times endured before television projected him into millions of homes as a wriggling rock-'n'-roller.

"For years I flogged around the music-halls doing my nut with a comedy act for fifteen quid a week," he recalls. "By the time I paid fares, digs and commission, I had about half of it left."

"But at least I felt that I could really be called an artist. As a beat singer, I was shocked to realise what one could earn for doing so little."

"There was nothing to it. Just sing emotionally and waggle your hips. They'd scream for more. It was no good to me."

So he chucked it up and bought a one-way ticket to Southampton, where he revels in "Take It Easy," chiefly because he is given almost a free hand with comedy.



Not long ago Jim Dale was a teenage favourite. He gave it up for a little-known show on Southern Television.

He compères, does character studies, plays in sketches, generally acts the fool, and even throws in a song or two, besides helping with the script. He regards the whole thing as enormously satisfying.

"It is wonderful experience," he comments gratefully. "I hope it will put me on the road to stardom as an all-round entertainer."

"I'm in no hurry. My deadline has always been my 35th birthday. It still gives me 10 years of fulfilment."

New start

"I might have lasted five years as a singer, before losing my popularity, with nothing else to do but start all over again as a supporting comic struggling round the country on peanuts."

Those who have watched Jim in "Take It Easy" will know that he dominates the programme with his engaging personality. At rehearsals he keeps the other artists chuckling with his quick, spontaneous wit.

BEST OF ALL, HE IS SO ADMIRABLY MODEST AND UNSPOILT, AND DESERVES TO REACH THE PEAK OF HIS PROFESSION.

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NEWSBOX

By Jerry Dawson

JOHNNY DANKWORTH and his Orchestra will play for dancing at the Pavilion Gardens, Buxton, on Saturday, April 9.

This will be the band's last dance date in its present formation. The next day, the group disbands. It will be re-formed by Johnny after a seven-week lay-off for health reasons.

NAMES.—Russ Conway has a date tonight (Friday) at the Free Trade Hall, Manchester. He will be backed by the Derek Hilton Trio—resident group of Granada TV's thrice-a-weekly magazine programme, "People and Places." . . . Nat Temple and his Orchestra will appear at Birmingham Ideal Homes Exhibition at Bingley Hall from April 11 to 16. . . . Bruce Forsyth is to open a new Shipley (Yorks) shopping centre at Arndale on April 14.

TEENAGERS INC.
A GROUP of teenagers in King's Lynn (Norfolk) who call themselves "Youth Enterprises" have formed an agency to hold auditions and find bookings for talented teenage performers in the area.

SUMMER.—Blackpool's summer season starts in two weeks' time when the famous Tower Circus opens at Easter. Again conducting the 14-piece accompanying band will be Erik Ogden. . . . Chris Mantell (tpt. vln.) will return as MD at Dolphin Holiday Camp, Brixham, Devon, from April to October. . . . MD at St. Mary's Camp, Brixham, will be pianist George Doulton. . . . The Gordon Edwards Band, resident at the Grosvenor Rooms, Norwich, moves to the Floral Hall, Gorleston-on-Sea, on June 4 for its second summer season.

WAKEY-WAKEY
BILLY COTTON and his Band "top" the first Variety bill for 25 years at the Grand Theatre, Wolverhampton, next week. Plays, musicals, variety and pantomime will be part of the theatre's new policy.

NEW.—Newcomer Alan Black will have a solo spot and will also compete for the Shirley Bassey-Ken Mackintosh show at the Free Trade Hall, Manchester, on Friday, April 8—the night that the Bobby Darin-Duane Eddy-Clyde McPhatter show plays the Odeon Cinema. Another new singer, Ray Peters, will appear next week at the Empress Cabaret Club, Stockport.

SHOWTIME.—On May 30, Cyril Fletcher's "Summer Masquerade" starts a four-week season at the Windmill Theatre, Great Yarmouth, followed by a week at the White Rock Pavilion, Hastings, and—supplemented by Craig Douglas and the Eric Delaney Band—seven weeks at the Essoldo, Brighton, starting on July 11.

Everlys to plug disc on 'Saturday Club'

THE BBC's "Saturday Club"—voted by MM readers the top Pop Poll Radio Show—pulls off a scoop tomorrow when it presents a personal interview with the Everly Brothers.

First for Warners

Hotel. "Saturday Club" will also play the first of the new Warner Brothers Records to be heard on the air in Britain. It is the Everlys version of "Cathy's Clown"—their "first" for the Warner label which is released here by the Decca group

on April 8. And it bears the catalogue number of WB1. This beat song, an Everlys original classed as "one of their best efforts to date," is backed with "Always It's You." They start their 22-date tour of Britain at the New Victoria, London, this Sunday. They appear in ATV's "Star-time" with Alma Cogan on April 14, and will tape another show with Alma for screening at a later date.

TV single
In addition to the Everly Brothers disc, Decca will put out another Warner Brothers single on April 8.

It features the Don Ralke Orchestra playing the theme of the ABC-TV series, "77 Sunset Strip." And on the reverse, the Pete Candold Orchestra features "Sunset Strip Cha-Cha." These are the first of regular Warner Brothers Records being released by Decca under their tie-up with the big new American disc label. An LP with the Everlys will be issued shortly.

TAKE A NOTE

SYLVIA KNIGHT, secretary to MM Editor Pat Brand, is making regular appearances as singer with Don Starr and the Rhythm-ites. Don (clavichord and pno.) leads Sid Brown (acc.) and Harry Wills (drs.). The semi-professional group plays mainly in Essex.

DUANE EDDY SET FOR A 'DOUBLE'

DUANE EDDY, currently starring with the Bobby Darin package at the Empire, Liverpool, returns to the city for a "solo" date for the week commencing on April 18. This follows his week's solo Variety spot at the Finsbury Park Empire from April 11. As already reported in the MM, Bobby Darin is due to fly back to the States following his "Sunday Night at the London Palladium" on April 10. Eddy also stars in Sunday concerts—under the Arthur Howes banner—at the Gaumont, Cheltenham, on April 17, and the Granada, East Ham (24th).

BENNY GOODMAN PLUS FOUR



With an unusual line-up of two trumpets and rhythm, the new Benny Goodman Quintet played the first of a series of dates at London's Flamingo Club on Saturday. In action at the club are (l-r) Les Condon, Benny, Spike Heatley and Hank Shaw. Pianist Pat Smythe completes the group.

SPOTLIGHT ON THE STARS . . .

BRUCE FORSYTH, voted top Male TV Artist in the MELODY MAKER's 1960 Pop Poll, was discharged from hospital on Wednesday following a minor nasal operation. He was admitted on Wednesday of last week, and operated on the following day. Although in hospital, Bruce still found time to wire the MM: "I am very honoured to have been chosen No. 1 in your Poll. My sincere thanks to you all on MELODY MAKER."

Eric Delaney and his Band have been booked for their first appearance at Dublin's Theatre Royal, where they play a week starting on June 19. Their trip to Ireland follows a season for U.S. troops in Germany from May 1 to June 8.

George Elrick will produce and present the Variety Club of Great Britain's Golden Disc Luncheon at the Dorchester Hotel on May 11. Ten British and at least one American star will be guests of honour.

Maureen Evans and trumpet star Kenny Baker are among the guests on ATV's "Melody Dances" on Tuesday.

.. DATES WITH THE STARS

- (Week commencing April 3.)
- Count BASIE**
Saturday: Gaumont, Bradford
 - BEVERLY SISTERS**
Season: London Palladium
 - Max BYGRAVES**
Week: Palace, Manchester
 - Eddie COCHRAN**
Week: Empire, Finsbury Park
 - Bobby DARIN**
Sunday: Hippodrome, Birmingham
Monday: Colston Hall, Bristol
Wednesday: Odeon, Leeds
Thursday: Gaumont, Sheffield
Friday: Odeon, Manchester
Saturday: Trocadero, Elephant and Castle
 - Robert EARL**
Week: Hippodrome, Brighton
 - Duane EDDY**
Week: Bobby DARIN tour
 - EVERLY Brothers**
Sunday: New Victoria, W.
Monday: Gaumont, Ipswich
Tuesday: Guildhall, Portsmouth
Thursday: Usher Hall, Edinburgh
Friday: Odeon, Glasgow
Saturday: Gaumont, Doncaster
 - Emile FORD**
Week: Bobby DARIN tour
 - Michael HOLLIDAY**
Week: Hippodrome, Bristol
 - Audrey JEANS**
Week: Hippodrome, Bristol
 - JONES Boys**
Week: Empire, Glasgow
 - LIBERACE**
Season: London Palladium
 - Clyde McPHATTER**
Week: Bobby DARIN tour
 - Donald PEERS**
Week: Empire, Leeds
 - Danny PURCHES**
Week: Hippodrome, Hulme
 - Cliff RICHARD**
Week: Empire, Glasgow
 - Sister Rosetta THARPE**
Sunday: Free Trade Hall, Manchester
Wednesday: Albert Hall, Nottingham
Thursday: Central Hall, Grimsby
Friday: Town Hall, Middlesbrough
Saturday: St. George's Hall, Bradford
 - Gene VINCENT**
Week: Empire, Finsbury Park
 - Nancy WHISKEY**
Week: Empire, Leeds
 - Josh WHITE**
Saturday: Town Hall, Islington
 - Johnny WILTSHIRE and the Trebletones**
Week: Hippodrome, Bristol

Memphis Slim to join blues trek

MEMPHIS SLIM will be the next in the series of blues singers to tour Britain for Jazzshows. The 41-year-old singer and pianist will be in Britain for the whole of July.

On Safari

Pianist-songwriter Paddy Roberts and singer Sandra Gail are among the stars booked for the opening this week-end of special Sunday evening sessions at the Safari Club, Trafalgar Square. The resident bands will be fronted by Al Dukardo and Sonny El Rico.

In addition to regular appearances at Jazzshows Jazz Club, 100, Oxford Street, W., he will be featured at concerts and clubs throughout the country. Memphis Slim, whose real name is Peter Chatman, was born in Arkansas but brought up in Memphis.

With Big Bill

He went to Chicago in 1939 and worked with, among many other blues artists, the late Big Bill Broonzy. He has made many recordings, both with his own group and as accompanist to other singers, but there is little of his work available in Britain. His piano playing was featured on Alan Lomax's album, "Blues in a Mississippi Night," issued on the Pye-Nixa "Jazz Today" series.

Disc dealers plan trade conference

RECORD dealers from all parts of the country will be attending a convention of the Gramophone Record Retailers' Association at the Bonnington Hotel, London, on Sunday, April 24. Trade problems will be up for discussion in the afternoon, and in the evening, informal talks will be held with manufacturers. Invitations can be obtained from the secretary, Harry Tipple, 163a, Rye Lane, London, S.E.15.

BACK IN TOWN

Singer Joy Negal, who returned to Britain last month after three years in South Africa, opened in cabaret at the Bagatelle, W., on Monday.

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WINNING SMILE



Alma Cogan is Britain's Top TV girl. And to prove it, here is ATV producer Dicky Leeman presenting her with the Award for winning the Top Female TV Artist section in the MM's 1960 Pop Poll. The presentation took place after Alma's ATV "Startime" show last Thursday.

MORE LONDON SHOWS IN BASIE TOUR PLAN

TWO extra London dates will wind up Count Basie's fourth British tour.

The new dates are at the Gaumont, Hammersmith, on April 23, and the New Victoria Cinema the following day. There will be two concerts at each venue.

Basie and his Orchestra, with singer Joe Williams, are due to fly into London Airport from their Continental tour next Friday.

IS MATHIS DEAL ALMOST SET?

AGENT Leslie Grade was all set to sign Johnny Mathis for a tour of Britain as the MM closed for press.

Grade, who arrived in New York last week-end on a fortnight's talent-scout trip, told his London office on Wednesday that he was about to bring off the long-awaited Mathis deal.

Their first British date is at Bradford Gaumont on April 9 and their first London appearance will be the Good Friday (April 15) concert at the London Palladium.

Star sideman

Basie will be bringing the same musicians who made the 1959 tour, with one exception. Trumpeter Wendell Culley recently left the group and was replaced by John Anderson. Anderson has now, however, also left and the new trumpeter is George "Sonny" Cohen, from Chicago.

The full personnel is: Basie (pno.), Joe Newman, Thad Jones, Snooky Young and Sonny Cohen (tpts.), Al Grey, Henry Coker and Benny Powell (tms.), Marshall Royal (alto), Frank West (alto, tenor, flute), Frank Foster and Billy Mitchell (trns.), Charlie Fowlkes (bari.), Freddie Greene (gtr.), Eddie Jones (bass) and Sonny Payne (drs.).

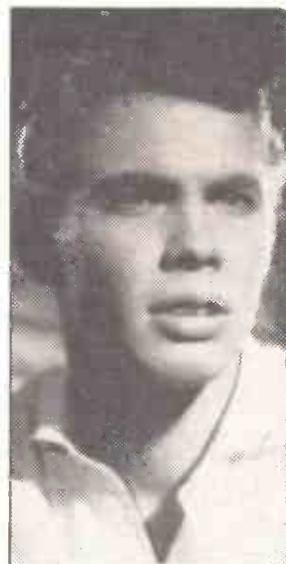
The band flew into London en route for Sweden last Friday and Basie was met by the MM's Max Jones (see page 13).

Como on Sunday

The BBC-TV's "Perry Como Show" switches from Wednesdays to a peak-hour Sunday slot from May 1. It will be seen at 7.30 p.m. in place of "What's My Line?"

The BBC hope that the first show will feature excerpts from the programmes that Perry is filming in London in mid-April.

Their big BREAK



Here are two newcomers to British Show Business who are this week being given the star treatment. And here are their success stories:

PETER KRAUS—21-year-old Austrian singer—has been booked for the BBC-TV's new jazz series, "Tempo 60."

He will be seen on the first four shows of the 13-week series which starts on May 13.

"Peter is the most fantastic thing on the Continent," says producer Stewart Morris. "He has much more attack than Sinatra and sounds completely original."

'A natural'

"He has great technique, wonderful drive and sounds a natural jazzman."

Other guests appearing in the first show are American comedians Fisher and Marks and singer Vi Valesco, who recently finished a season at London's Astor Club.

Booked as residents for the series are the Tubby Hayes Quartet, augmented by Ronnie Scott and Jimmy Deuchar, and Brazilian singer Helio Motta and his Quintet.

SEVENTEEN-YEAR-OLD beat singer Bobby Deacon was signed up on Monday by Bernie Lee, of the Leslie Grade Organisation.

And his first bookings are with American star Duane Eddy at the Gaumont, Cheltenham (April 17), and Granada, East Ham (24th).

Says Lee, who discovered Emile Ford: "Deacon has everything. He is a cross between Cliff Richard and Marty Wilde and could go right to the top."

Big build-up

"I saw him working on Sunday at the Royal, Tottenham, with his own four-piece group. He's tall, good-looking and is great in action. We are giving him a hundred per cent. build-up."

A record deal for Bobby was in the offing as the MM closed for press.

He will be accompanied by his own group, The Cruisers.

Farewell to 'Knight' show



Bandleader Peter Knight on Thursday threw a party to celebrate the end of his successful run in the Light Programme series "Knight And The Music." Pictured at the party—staged at the Celebrite Restaurant—are (l-r) producer John Browell, Peter and his two featured singers, Janet Waters and Bryan Johnson. The final show in the 13-week series was heard on Sunday.

Matt Monro clinches deal for four-figure jingles

MATT MONRO has been signed for a new series of commercial television jingles which will bring him in a four-figure salary for each.

Matt, who has just returned from a trip to America with Johnnie Gray and his Band of the Day, was the singing voice in the long-running soap commercial about the girl who looks a little lovelier each day.

During his first visit to the States, Matt was the first pop singer to perform at the Washington Pentagon—at the invitation of President Eisenhower's personal aircrew.

SEVEN-BAND SWITCH FOR LONDON NITERIES

SEVEN bands were involved in changes last week at three famous London spots owned by the Forte Group. This was announced on Wednesday by Alfred Van Straten, Musical Director for the company.

The George Birch Band has switched from the Café Royal to the Hungaria Restaurant in place of Tim Clayton.

George (tr., vcls.) leads Reg Skirrow (drs.). Ben Varetto (bass), Reub Ballen (pno.), Laurie Wise (gtr.) and Stuart Carpenter (tpt.).

EDMUNDO ROS IN NIGERIAN GALA

EDMUNDO ROS and his Orchestra fly to Lagos on September 26 to play for two weeks at festivities celebrating the independence of Nigeria, which will be attended by Princess Margaret.

Another distant engagement will be in Istanbul during the summer, when they play a concert at an open-air stadium on July 31 and a dance at the New Hilton Hotel on August 1, both in aid of the Florence Nightingale Hospital Fund.

The band starts a three-month radio series on May 7, airing every Saturday at noon for 40 minutes.

Bassist Ken O'Donnell has left the Ros Orchestra. No permanent replacement has been fixed.

SEASIDE 'WAR'

From Page 1
it stars American rock kingpin Gene Vincent, plus Billy Fury, Lance Fortune, Joe Brown, Dickie Pride, the Viscounts.

As additional ammunition for his feud with the Grade Organisation, Parnes has included the Tip-Top Ten, a 10-piece swinging band led by Gene Vincent guitarist Colin Green and Nero and his Gladiators, a five-piece instrumental group from Italy.

Says Parnes: "I think we can give Grade and ABC a real run for their money with this line-up—plus full value to Blackpool's holidaymakers."

And, as a second salvo in his "pop" war, Larry Parnes has his No. 1 artist, Tommy Steele, appearing at the Opera House from July 2 until early October. With Tommy will be Alma Cogan, Eddie Calvert and Sid Millward and the Nitwits.

Also entering the Blackpool fray is impressario Harold Fielding, who plans a big matinee show of pop stars at the Palace Theatre. But his plans were still shrouded in secrecy at press time.

The Dave Davani Four has also opened at the Hungaria. It replaces the Quartetto Fiorentini. Dave (acc.) leads Ian Burnett (bass), Geoffrey Swift (drs.) and Beryl Wayne (vcls.).

The Royalists

Taking over at the Café Royal are The Royalists, comprising Arthur Golding (gtr.), John Van Derrick (vln.) and John Gordon (acc. vibs.).

A change at the White Bear Inn, Piccadilly Circus, brings in

drummer Harry Sherman, pianist Freddie Aspinall and violinist Maurice Kasket for the Rico Destefano Quartet.

JOINING LESLI

Sixteen-year-old singer Clare Martine and drummer Christine Mee have joined Lesli Southern's Septet. They replace Pauline King and Lauri Grant.

This is Clare's first professional engagement. Christine was formerly with the Lena Kidd Band.

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The Cockney Cuban is still fighting back

EIGHTEEN months ago, while working for Santiago at the Colony Restaurant, 32-year-old Lambeth bassist George Davies, inspired by the cha-cha craze, formed a 15-piece Latin-American band for club work on Sundays.



● Andre Rico

Adopting the more colourful name of Andre Rico, the Cockney Cuban, signed by the Harold Davison Agency for five years, set off on a series of one-night-stands and was given a try-out at the Marquee, where his band drew big attendances.

Wider scope

When cha-cha unexpectedly declined, Rico widened his scope, ordering a comprehensive modern library by ace arrangers, notably Kenny Graham. He resolved to offer music well rehearsed, arranged, played and presented.

The band looked like proving a hit. But the great venture, which began with such a promising sparkle, is now fizzling towards unaccountable disaster. Rico, who has said goodbye to £2,500 and faces an enormous overdraft, says:

BBC audition

"A broadcast would have whetted people's appetite. We couldn't get one, though we've now passed an audition and wait hopefully. Country-wide publicity would have made us known in every household, but I couldn't afford it."

Rebuffed by A&R men, Rico invested £800 on two private stereo LPs, to impress them. But the recording engineer, recommended as an expert, fluffed the job and the tapes were useless for demonstration.

'We'll make it'

Undeterred, Rico spent £120 recording two originals by Kenny Graham, "Chu-Chin Cha-Cha-Cha" and "Mambo Indio," which may be issued shortly in Britain and America.

Even now, Rico is by no means beaten. He insists that his band will make the grade by 1962.

"That's when teenagers born just after the war will be flocking to the ballrooms, attracted by the return of good, melodic dance music."

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Round the jazz clubs

Croydon all-night ball

CROYDON Jazz Club is running the town's first All-Night Ball at the Civic Hall on April 29.

Booked to appear are the bands of Ken Colyer, Terry Lightfoot, Mike Daniels, Micky Ashman and Roger Spearing. Playing the club's session at the Star Hotel tonight is the Acker Bilk Band.

A SURPRISE guest artist at Jazzshows Jazz Club on Saturday was Lonnie Donegan, who borrowed Diz Dingley's banjo to sit in with the Kenny Ball Band. As jazz A&R man for Pye, Lonnie is responsible for recording the Ball Band.

WEST BROMWICH

THE West Side Jazz Band, from West Bromwich, takes up Saturday residency at Birmingham's Upstairs Club from April 16. At the club tonight (Friday) is the Nick Williams Band, followed, tomorrow, by Ken Ingram's Eagle Jazz Band.

SIAM KRUGER, of London's Flamingo Club, is running a special 32nd birthday session at the club on Friday for its compere Tony Hall. The first 50 girls to enter will be given free membership. Providing the music will be the Tubby Hayes and Tony Kinsey groups.

THE Tuxedo Jazz Band, led by trombonist Sandy Pringle, is resident at Aberdeen's first Sunday night jazz club, the Rubislaw Club.

KEN COLYER'S Jazzmen will play the opening session of a new Wednesday jazz club at Staines Town Hall on April 6. Booked for the following weeks are the bands of Cy Laurie, the Clyde Valley Stompers and Terry Lightfoot.

BRIGHTON

THE first Brighton band to be booked by Jazzshows for four years, the Riverside Jump Band has been added to the bill for the All-Night Session at Brighton Dome, tonight (Friday). Also featured will be the bands of Ken Colyer, Micky Ashman, Kenny Ball, Bob Wallis and Terry Lightfoot.

THE Opus 3 Club at the Bridge Hotel, Darlington, feature the E.R.M. trad band from Stockton on April 4. On April 11 the club reverts to its modern policy with the John Oxley Group from Newcastle.

BASIL WRIGHT'S Panama Jazz Band, resident on Thursdays at the Talbot Hotel, Redditch, also plays Saturday sessions at the Plymouth Arms, Stratford-on-Avon.

APRIL bookings at Beckenham Jazz Club include Eric Silk's Southern Jazzband, with Patti Clarke, tomorrow (Saturday), Bill Brunskill's Jazzband (9th), Kid Martyn's Ragtime Band (23rd) and the Panama Jazzmen (30th).

SHOREHAM (Sussex) Jazz-bar, until now a record club, is to branch out with live shows. The first will feature Acker Bilk's Band at the Town Hall on April 11.

CRAWLEY Jazz Club plans to celebrate the joining of its 2,000th member with a special session by the Mick Mulligan Band, with George Melly, at the Railway Hotel, on April 27.

THE Soar Valley Jazzband, featuring clarinettist Brian Woolley, will be at Manchester's Bodega Restaurant on April 9.

THE Dolphin Club at Westgate, Kent, reopened on Saturday with a new jazz group, the East-coasters, resident on both Saturdays and Sundays. Line-up is Tony Jackson (str.), Dave Corsby (bari.), John Parker (bass) and Les Feast (drs.).



● Bob Wallis

THE Duggie Russell Quintet takes the stand tonight (Friday) at the recently formed United Jazz Club at Caister, Norfolk.

NEWEST jazz rendezvous in Belfast is the Belmont Beatnik Club, which meets on Mondays at the Seamen's Society clubrooms with the Crescent City Jazzmen in residence.

THE Dill Jones Trio and tenorist Kathy Stobart play Brighton's Chinese Jazz Club tomorrow (Saturday). Booked tonight are the Al Fairweather-Sandy Brown All-Stars.

REDHILL

THE Panama Jazzmen are the new resident group on Sundays at The New Jazz Club, Lakers Hotel, Redhill. Vic Stockwell, from the Cy Laurie Band, has taken over the Panama's trombone chair from Les Dyes. Completing the line-up are Geoff Foster (alt.), Trevor Arnold (tp), Terry Withers (bjo.), Cyril Masford (bass) and Colin Butcher (drs.).

APRIL bookings at the Hitchin Jazz Club include the bands of Dick Charlesworth (3rd), Bob Wallis (10th), Pete Ridge (17th) and Kid Martyn (24th).

POLLWINNING tenorist Tubby Hayes makes a guest appearance at Chichester Jazz Club, the Bull's Head, Fishbourne, on Tuesday.

MIKE DANIELS Delta Jazzmen, with Doreen Beatty, play Bromley Jazz Club next Tuesday.

THE Melody Makers Jazz Club opens on Thursday (April 7) at the Warwick Arms, Redditch, near Birmingham. Drummer Derek Price will lead the resident group, which will be completed by Mel Hay (pno.), Maurice Fifer (tnr.), Colin Willetts (vibes) and Vince Thomas (bass).

LONDON

THE San Jacinto Jazzband is staging a Jazz Band Ball at Ken Colyer Club tonight (Friday).

JIMMY SKIDMORE will be the first of a series of name guest artists when he plays Chatham's Club Crescendo tonight (Friday).

THE COLLEGIANS, featuring Colin Burleigh, will be the attraction next Thursday at Yarmouth Jazz Club, which meets at the Penrice Arms.

DURHAM'S Blue Note Jazz Club is staging a Jazz Band Ball at the Three Tuns Hotel on May 2.

HUMPHREY LYTTLETON'S Band plays a return date at Liverpool's Cavern Club on Sunday.

BOURNEMOUTH

BOURNEMOUTH'S New Orleans Jazz Club celebrates its first anniversary on April 8.

BOB WALLIS and his Storyville Jazzband visit the Potteries Jazz Club, Hanley, on May 11. Resident at the Club are the Jazz Hatters.

YOUNG jazz musicians are welcome on Wednesday and Friday evenings at the Moss Nook Youth Centre, Manchester, where John Mayall (pno., tpt., str.) is coaching a Youth Jazz Orchestra.



● Jimmy Skidmore

I, too, was a spotty-faced little horror

—says—
HUMPHREY LYTTLETON



MY spectacular debut as the teenagers' Champion the other week doesn't seem to have been a roaring success.

Having laboriously made the point that mass adult taste is no better than mass teenage taste, and that many so-called "respectable" adults are in reality as delinquent as any teenager, I expected to become the toast of the coffee bars overnight.

Apoplectic

Instead of which Tony Brown, in his current rôle as a sort of Spencer Tracy-ish Boys' Town padre, raps me over the knuckles, and a Mr. C. Welch of London, S.E.6, waxes apoplectic in the letters column.

The sensitive spot seems to have been my reference to "spotty-faced little horrors." I wrote figuratively, of course. Not all teenagers are spotty-faced, and some are less horrific than others.

Caricatures

Similarly, it is not every individual Tory who conforms to the cartoonist's picture of a bloated figure with top-hat and walrus moustache, not every Deb who speaks with the nasal drawl lampooned on radio and TV.

These are symbols, emphasising certain recognisable attitudes and habits of the groups concerned.

Thanks to publicists, investigators, exploiters and teenagers themselves, The Teenager has become a caricature figure, like the Artist, the Politician, the Barrow Boy.

Still private

Now, if it makes Mr. Welch any happier, I will publicly confess that, at the age of 16, I was, figuratively speaking, a "spotty-faced little horror." And I have diaries and notebooks full of my opinions on life and art to prove it.

Thankfully, these have remained private documents. Nobody buzzed around with a shorthand notebook or a hand-mike asking for my views, nobody fell over backwards to cater for my immature tastes.

Had they done so, I should quite probably have been branded a moron—and rightly so.

In his letter, Mr. Welch has

a sentence which illuminates the whole "Teenage Problem."

He asks me to "reflect that it is the nation of spotty teenagers" who keep me in business.

But in case you haven't noticed, we are not a nation of teenagers.

There are Old-Agers, Middle-Agers, Getting-Thick-Around-The-Waist-Agers, In-Between-Agers, Under-teenagers, Grubby-faced Kids, Bawling Brats, Screaming Infants and the rest.

That's that!

In short, it is my earnest wish that henceforth adults should shut up about teenagers and leave them ALL—the intelligent and the moronic, the delinquent and the angelic, the anti-social and the public-spirited—alone, to the by no means easy job of growing up.

I hope I have made it clear that I am not anti-teenager, only anti-Teenager.

I shall return to this subject in 20 years time.

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MILES IN DENMARK

THE Miles Davis Quintet is an amazing phenomenon.

Its music does not make for easy listening, but is aimed at the advanced listener. Yet the group is so popular that it was greeted with deafening applause by a standing-room-only house at the JATP concert in Copenhagen on March 25.

Contrast

I estimate that 90 per cent. of the audience had come to hear Miles's group, and their appearance was a complete success. The contrast between Davis's poised, lyrical playing and the more frantic but always controlled Coltrane is highly effective.

These musicians seem to be in a world where only their music exists. So much so, that they saunter off-stage whenever they have finished soloing.

The task of giving rhythmic support to these individualists is admirably performed by Wynton Kelly, Paul Chambers and Jimmy Cobb.

Coltrane

The patterns laid down by Cobb call for constant attention, and though he may not suit the group as well as Philly Joe did, he is still a fully-fledged modern drummer.

Kelly is an interesting pianist, and Chambers is light and rock-steady.

But it is when you hear Miles Davis and John Coltrane, two very mature musicians, that you realise how far jazz has travelled since Armstrong and Hawkins.—Harald Grut.

Heath should play at Birdland, says Basie

WHEN I met Count Basie in 1954, he surprised me by saying: "You've got a band in England, Ted Heath—he scares me to death."

Since then, Basie's band has toured this country quite a lot, and Ted's has toured the USA. And Basie is still talking about Heath, and Jack Parnell.

"That Jack Parnell, I'd like to meet him again," Basie told me soon after his arrival in London last Friday. "His playing thrills me. You can forget about those drums if Jack's on them, he's something else."

TED HEATH

"Let me tell you, when they sent those very first Ted Heath records over to the States, they knocked everybody out."

"I remember, the first time I heard one, I asked 'What's that?' The man said: 'It's Ted Heath from England.' I said: 'That band's good; wonderful bassist and drummer, fine sections.'

"Ted's is about the best precision band I ever heard, and so entertaining. I would just like that band to play for a week or two at Birdland, so



● Ted Heath

This World of Jazz BY MAX JONES

they could relax and get the feeling of the place.

"Let them just sit there and shout. Boy, they'd upset that joint. I'll tell you something else, old hat. If that band was over there, and came over here, everybody in England would be talking about it."

His enthusiasm for Heath momentarily quenched, Basie called up Room Service and ordered gins for his visitors, orange juice for himself. Basie is still the semi-streamlined "Bass" of his last tour, though he admits to having put on five pounds.

He was indicating that he also approved of the music he had heard from Johnny Dankworth's direction, when the appearance of drinks altered the discussion's course.

BIRDLAND

Basie and most of his orchestra had flown into London Airport early that morning for a sleep and short night-out before continuing their journey to the Continent on Saturday.

On the Wednesday, the band had completed its latest two-week run at Birdland. With Basie celebrating his 25th year of bandleading, and Birdland one of his home grounds, I guessed that the engagement had been a New York main event.

But when I inquired, he looked thoughtful and said: "We had four or five people in there—besides the waiters, of course. I suppose it was better than none."

He added that on Monday, when Birdland was closed, they had played at Washington's second annual "Jazz Jubilee."

"Then on the next night Benny Powell got sick. Old Dicky Wells sat in with us. Yeah, we had a ball," he said.

Afterwards, talking to Basie's bandmen, I heard that every table had been crowded at Birdland and the bull-pen regularly packed to capacity. Outside, there were lines waiting to get in.

QUEUEING

"Yeah, they were queueing out in the snow one night," said trombonist Al Grey, "and we were creating our own little storm."

Eddie Jones, Frank Wess and Sonny Payne agreed with Al that the band was "hitting," not just at Birdland but in general.

Obviously, new trumpet man George Cohen has not upset the machine, for I was told the band was in one of its peak periods.

Basie had mentioned Grey's new LP for Argo. "Al made a bitch of an album, 'The Last of the Big Plungers,' with some of the cats in the band," he said.

Al admitted it was already going well and that he was quite proud of it. "Thad and Frank Foster wrote three of the tunes and did some lovely arrangements for me," he said.

'Ten years on jazz'

IN London recently, on a short pleasure-with-business visit, was Sam Charters, a young American jazz writer and recording man.

Charters is the author of "Jazz: New Orleans, 1885-1957," an index to the Negro musicians of that city, also of "The Country Blues," a book which is due out here in May.

He has recorded a blues LP, for the RBF label, to go with his second book. And he has made 20 albums for Folkways.

Over here, Charters is known for three LPs in his "Music of

New Orleans" series ("Dance Halls," "The Brass Bands" and "Music of the Streets and Mardi Gras"), and for the index, which most jazz writers turn to whenever a New Orleans musician dies.

Meeting him, and knowing his works, I was astonished to hear him speak civilly of Charlie Mingus and others who turned left from New Orleans some while ago.

"How can you categorise jazz all the time?" he asked reasonably (it was not a personal question, I hope). "We've had 70 years of wonderful music, of all kinds."

Creative

"I just recorded Joseph Lamb—one of the three great rag composers, you know—1908 to 1915. I'd say 10 years of my life have gone on jazz. But I want to be a creative author."

"I'm in Europe for one and a half years to write a novel. I've just finished 'The New York Scene'... that's about jazz. Oh, and I have actually found a 1903 jazz record."

The archaic jazz crops up in the course of a minstrel performance, I gather.

Charters left for Paris, promising to return soon.

He has some work to do in connection with Folkways Records, and tells me that Moses Asch, of Folkways, will himself be here within the next month or two.—M. J.

I HEAR THAT...

● Jimmy Rushing is pounding out the blues in the King Arthur Room (upstairs in the Roundtable), ably backed by his fellow Basie graduate Jo Jones and trio.

● Following his week at the Embers, Ruby Braff has left New York to do a date in Toledo with Kenny Davern (clt.), Ellis Larkins (pno.), Aaron Bell (bass) and Buzzy Drootin (drs.). Braff will soon cut an LP for MGM.

● American singer Donna High-tower last week replaced Getz at the Blue Note. She says: "I expect to stay about three weeks, but I may stay around Paris for three months altogether."

● Pianist Don Abney, here last year with Carmen McRae, has returned to New York to join NBC as a staff musician. He is doing a stint just now at the Village Van-

guard. Don sends his "very best" to everyone he knows in London.

● Lionel Hampton has been signed to act and supply music in a film, "Force of Impulse," after which he will make an eight-week tour of Israel.

● Trombonist Lou McGarity's quartet succeeded Braff's in the Embers. With Lou are George Barnes (gtr.), Al Hall (bass) and Bobby Donaldson (drs.).

● Drummer Danny Craig, who won £6,200 in the football pools three weeks ago, still has it—in the bank. He is considering emigrating to the USA next year.

● "Metronome," the U.S. jazz magazine, has been re-financed and will begin to sell again in May after a brief disappearance from the market.



● Al Grey

While I was with Basie, I naturally asked about his programme for this tour. He said a few of the old ones, but not too many, would be retained.

Joe Williams has a new song or two, and the band has fresh scores by Foster, Thad Jones, George Williams and Benny Carter.

The Carters are two of six pieces from a "Kansas City Suite," and among the Fosters is an arrangement of "The Song Is You" for trombonist Henry Coker.

"Thad has done a beauty for Al on 'Makin' Whoopee'—real slow," said Basie. "I'd like to play that, also 'Needs to be Bee'd' from Quincy's album."

"And we've got a little thing of Thad's called 'Mama's Talking Soft.' You have to listen hard, but I think it's kind of cute."

HARRY JAMES

Other tunes I heard about were "August Sun," by Gordon Jenkins, and George Williams's "So Young, So Beautiful" for Marshall Royal's alto.

"Marshall has done an album with Gordon Jenkins—

about 30 strings and things," Basie told me. "It turned out beautiful."

Few people could talk to Basie for long about music without once bringing up Harry James. I brought him up, and Basie said:

"Have you heard the band? That band swings, boy, and it's got a lot of power. Did you hear their 'Cotton Tail'? It's really romping. I tell you, old boy, that band goes to work."

As a parting question I asked Basie how he felt about the James band using Basie material in, broadly speaking, a Basie way.

"I think it's a tribute, him playing our things," said Basie mildly. "I mean, he don't have to do that; he can play Harry James."

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April 9 Malvern—Winter Gardens

April 12 Bolton—

April 13 Marquee—Oxford Street

April 15 Uxbridge Jazz Club

April 16 Tunbridge Wells—Assembly Hall

April 17 Lowestoft — Sparrows Nest Theatre

April 18 Ipswich—Baths Hall

April 19 Wandsworth—Town Hall

April 22 Grimsby—Gaiety Ballroom

April 23 Stoke-on-Trent—Queens Hall, Burslem

April 26 Aylesbury—Grosvenor Ballroom

April 27 Cañford—Tigers Head

April 29 Brighton—Aquarium

April 30 B.B.C. Juke Box Jury (Humphrey Lyttelton Solo) St. Pancras Town Hall

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MM jazz

MUGGSY flies in for 30 minutes

LONDON Airport is a bleak, windy place at 7.20 on a March morning.

Or so I found it on Monday, when I intercepted veteran jazz cornettist Muggsy Spanier and his wife, Ruth, changing planes en route to the Essen Jazz Festival.

Muggsy entered the Arrivals Lounge looking a little older and thinner than the last photograph I saw. But he looked like Muggsy and he talked the way Muggsy should talk.

He was as glad to be back in England (after 30 years) as anyone can be glad to be anywhere except in bed at that time of day.

He smiled a great deal, and put down a strange square case—"built for two cornets"—in order to shake hands.

Well again

Mrs. Ruth Spanier, equally friendly, seemed transported with delight at her first steps on English concrete.

Soon coffee was up and family "snaps" were out.

Both Spaniers were pictured with a pair of handsome beagle hounds. One, I was told, was named Mr. Mago. But Muggsy refused to call it anything but Muggsy.

He claimed he had now quite recovered from the stomach trouble which caused him to miss most of his Roundtable engagement—and ordered another cup of airport coffee to prove it.

He has just concluded a suc-



Muggsy and Ruth Spanier, just off a Pan-Am flight from the U.S.

...after 30 years

cessful seven-week tour, which took in Canada.

"I had a nice group with me," he said. "It included George Wettling on drums, Truck Parham, bass, Scoville (Toby) Brown on clarinet. And a great young pianist, Bob Hammer."

"This Hammer—he's worked with Charlie Mingus or some such band—he can play modern with a Dixie group."

"He doesn't play that oom-cha thing but he doesn't throw you, either. He's just full of life... helps the band to really swing."

"And you know who's the most underrated clarinet man I've heard in the States? Toby Brown. He's a beautiful player—real ensemble ideas."

"Another musician I admire is Ralph Hutchinson, the British-born trombone player. I had him in the band at the Roundtable last year, but I understand he's giving up music."

Spanier is not a banjo man. He likes piano, drums, guitar

and string bass in the rhythm, but often dispenses with guitar for economic reasons.

Lately, he has been depping for trumpeter Marty Marsala at the Kewpie Doll in San Francisco. "Marty is ill, very ill, in Fort Miley Hospital. I was trying to help him out."

Spanier was also on hand for a Burt Bales Benefit performance on March 22.

Pianist Bales was injured in a car accident a few weeks ago, and Spanier and others turned out "to raise some loot."

Then to Paris

Muggsy said he would be working in Essen with one of the best bands in Germany, though he did not yet know which one it would be. After Germany and Holland, he intends taking his wife to Paris.

He would like to play in Britain again ("The last time was at the Kit-Cat in 1930"), and make some records here—he hasn't recorded anything lately.

A loudspeaker abruptly summoned the Spaniers to Channel Six, so we said goodbye, with Muggsy promising to do his best to return for a few days.

As I made for the exit—thinking solemnly about the long day ahead and deciding that, despite all, it had been a Great Occasion for me—an alert receptionist involved in my multiple inquiries asked:

"And how was Mr. Spanier?"
Max Jones

Hampton's all-stars still swing

● **LIONEL HAMPTON (LP)**. "Open House." Sweethearts on Parade; Memories of You; Gin for Christmas; Any Time at All; Hot Mallets; You're my Ideal; I Surrender, Dear; After You've Gone; One Sweet Letter from You; Rock Hill Special; Blue Because of You; Open House. (Camden 12 in. CDN-138—21s.)

THESE casual sessions of Hamp's, recorded between 1937 and '40, still provide some very superior listening and, at a guinea, the LP is exceptional value.

Hamp himself displays an abundance of rhythmic ideas on almost every number.

His vibes work is melodically inventive in "Blue," on which he is accompanied by the Nat Cole Trio plus drums (Cole takes an admirable solo), and on "Memories of You" and "Surrender."

For sheer swing and exhilaration, "Sweethearts on Parade"—a vehicle for Chu Berry's immensely driving, expressive tenor—would be hard to beat.

But "Hot Mallets" runs it close and "One Sweet Letter," at a slower tempo, has an easy lift.

"Mallets" features Dizzy Gillespie, Benny Carter, Chu and Hamp, the last hammering joyfully over band riffs at the close. Sleeve-writer Earl Forbes mistakenly credits the tenor solo to Hawkins.

Hawk is prominent on "One Sweet Letter," which introduces Charlie Christian's unamplified guitar behind Hamp's vocal.

Lionel drums on "Gin" with dexterity and firm beat, plays two-finger piano on "Rock Hill," and sings huskily on five tracks.

The music flashes with solo spots—Rex Stewart's on "Memories," Hodges and Cootie on "Ideal," Jess Stacey's piano on "After You've Gone."

But its outstanding qualities are spontaneity and swing.—Max Jones.



● **Lionel Hampton**

—spontaneity and swing

heard on record for a long time. On the sleeve note, Nat Hentoff quotes Jim Hall as saying of Ellis: "On this record he was able, I feel, to play with more taste than he's usually had the context for on previous records."

He didn't, in short, play quite as many notes as he normally felt he has to play with the Oscar Peterson trio."

I agree, though a lot of credit must also go to Giuffre's arrangements, with their rich and subtle voicings for the all-star sax team.

"Patricia" is all solo Ellis, and a delightful job he makes of it.

Everybody gets a solo look-in on "Remember" and there is some good tenor from Kamuca on "People." Otherwise it is all Ellis and fulsome ensembles.—Bob Dawbarn.

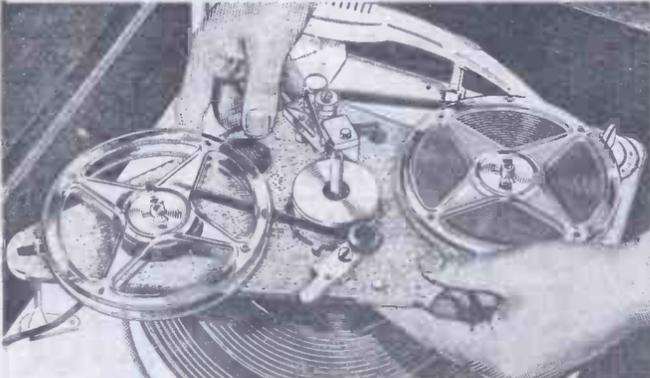
Fine guitar

● **HERB ELLIS - JIMMY GIUFFRE (LP)**. "Herb Ellis Meets Jimmy Giuffre." Goose Grease; When Your Lover Has Gone; Remember; Patricia; A Country Boy; You Know; My Old Flame; People Will Say We're in Love. (HMV 12 in. CLP 1337—34s. 1d.)

Ellis (gtr.); Bud Shank, Art Pepper (altos); Richie Kamuca, Giuffre (tnrs.); Jim Hall (rhythm gtr.); Lou Levy (pno.); Joe Mondragon (bass); Stan Levey (drs.).

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SATURDAY, APRIL 2:
11.20-11.45 a.m. A 1: Sim Copans.
12.15-12.40 p.m. C 2: Dutch Swing College. 4.0-4.30 C 2: Radio Jazz Club. 4.5-4.30 Z: Swing Serenade. 4.15-5.0 E: Edelhagen Ork. 4.30-5.0 J: Playboy Jazz Festival: Diz 6. 6.30-7.0 DL: Frank Dixon. 7.15-8.0 T: Garner, Ella, Jamal, etc. 8.5-9.0 J: B.G.—interview and new album. 8.30-9.0 W: Jazz Time. 8.15-9.0 T: Basie, M.J.Q., Webster, Rushing-Clayton. 9.5-9.30 J: Bandstand USA. 9.10-9.55 F 1: Jazz Microgrooves. 9.35-10.0 Y: Jazz Gallery. 9.50-10.15 A 1: Jazz in the Night. 10.5-12.0 J: Dancing on Two Continents. 11.30-12.15 a.m. T: Nightly repeat of 8.15 VOA Programme.

SUNDAY, APRIL 3:
4.0-4.30 p.m. 1: Miles D. Combo. 7.15-8.0 T: Popular. 8.15-9.0 T: Jazz. 9.0-9.30 A 1: Robert McFerrin, Roberta Martin Singers, Victory Baptist Choir. 9.10 S: For Jazz Fans. 9.50-10.15 A 1: Jazz Actualities. 10.0-10.55 F 1: Jazz à Bâtons rompus. 10.5-10.30 J: International Bandstand.

MONDAY, APRIL 4:
10.15-10.29 a.m. B: Jazz Requests. 4.20-4.50 p.m. C 2: Willis Conover. 5.20-5.50 C 2: Jazz Session. 7.15-8.0 T: Popular. 8.15-8.45 K: Harry Arnold Jazz Show. 8.15-9.0 T: Jazz. 8.45-9.0 R: Roman Choral Jazz Band. 9.10-9.30 E: Edelhagen Ork. 9.10-9.55 F 1: Jazz in Blue. 9.10-10.0 S: As Sunday (news break 9.30) (nightly). 9.15-10.0 U: The Jazz

Studio. 9.50-10.15 A 1: Jazz in the Night. 9.55-10.12 Z: Jazz Actualities. 10.0-10.30 V: Jazz Corner. 10.5-12.0 J: D-J Shows (nightly). 10.40-10.55 C 2: Jazz.

TUESDAY, APRIL 5:
7.15-8.0 p.m. T: Popular. 8.15-8.45 W: Acker Bilk. 8.15-9.0 T: Jazz. 8.30-9.0 U: Mulligan-Brubeck. 9.0-9.45 R: Jazz Contest. 9.30-9.55 J: This Music Called Jazz. 9.30-10.15 I: International Disc Review. 9.30-9.50 F 3: Jam Session. 9.50-10.15 A 1: Jazz, Latitude 49.

WEDNESDAY, APRIL 6:
12.15-1.0 p.m. F 2: Dankworth plays Phil Moore. 1.0-2.0 C 2: Pim Jacobs Trio; Jazz Discs. 3.0-3.23 B: Panassié. 4.0 V: All Stars. 4.20-4.40 C 1: Werner Müller Ork. 5.30-5.55 F 1: Carlos de Radzitzky. 6.30-7.0 DE: Jazz Session. 7.15-8.0 T: Popular. 7.40-8.20 C 2: Jazz Forum. 8.15-9.0 T: Jazz. 8.30-9.0 F 2: For Jazz Fans. 8.30-9.30 F 3: Jazz for Everyone. 9.10-9.30 E: Edelhagen Ork. 9.20-10.0 Q: Clarence Williams. 9.30-10.0 F 4: 20 Years of Basie. 10.15-11.0 O: Jazz Journal. 10.25-10.55 C 2: Jam Session. 11.10-12.0 I: Ella, Herman, Gullin Octet. Duke.

THURSDAY, APRIL 7:
4.20-4.50 p.m. C 2: AVRO Jazz Society. 7.15-8.0 T: Popular. 8.15-9.0 T: Jazz. 8.30-9.0 F 1: Jazz for All. 9.50-10.15 A 1: Amateur Jazz Contest. 10.0-11.0 P: Little Jazz. 10.40-11.30 DL: Jazz Club. 11.10-12.0 E: World of Jazz.

FRIDAY, APRIL 8:
4.10-4.40 p.m. L: Jazz. 4.45-5.5 C 1: N.O. Syncopators. 7.15-8.0 T: Popular. 8.15-8.45 D-232m: Jazz mit Joe: Brubeck, Barber, Bronzoy, Lester Y., Mahalia J. 8.15-9.0 T: Jazz. 8.30-9.0 B-258m: The Real Jazz. 9.30-9.55 J: Jazz is My Beat. Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France 1: 1—1829, 48.39.
B: RTF France 2: 347, 218, 318, 359, 379, 445, 498.
C: Silversum: 1—402; 2—298.
D: BBC: E—464; L—1500, 247.
E: NDR/WDR: 309, 189, 49.38.
F: Belgian Radio: 1—484; 2—324; 3—267; 4—198.
I: SWF B-Baden: 295, 363, 195, 41.29.
J: AFN: 344, 271, 547.
K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
L: NR Oslo: 1376, 337, 228, 477, 19, 25 or 31 bands.
O: BR Munich: 375, 187, 48.7.
P: SDR Stuttgart: 522, 49.75.
Q: HR Frankfurt: 506.
R: RAI Rome: 355, 207, 290, 269.
S: Europe 1: 1648.
T: VOA: 7.15 and 8.15—49, 31, 19 bands. 11.30—1734m. (LW).
U: Bremen: 221.
V: Saarbrücken: 211.
W: Luxembourg: 208, 49.26.
Y: SBC Lugano: 539.
Z: SBC Geneva/Lausanne: 393, 31 band.

F. W. Street

package personalities in focus



● Erroll Garner



● Art Tatum

Garner-Tatum showcase

● ART TATUM—ERROLL GARNER (LP). "Giants of the Piano." Art Tatum: Flying Home; On the Sunny Side of the Street; I Know that You Know; Dark Eyes; Body and Soul (all a). Erroll Garner: Pastel (b); Trio (b); Don't Worry About Me; Frankie and Johnny Fantasy; Play Piano Play; Love for Sale (all c). (Vogue 12 in. LAE 12209—36s. 8d.)

(a)—Tatum (pno.); Tiny Grimes (gtr.); Slam Stewart (bass). 1/5/44. (b)—Garner (pno.); Red Callender (bass); Hal West (drs.). Hollywood. 19/2/47. (c)—Garner (solo pno.). Do. 10/6/47.

TWO of the most remarkable pianists in jazz are presented on this LP.

Tatum opens up with a fast and furious "Flying Home" which has moments of great swing. "Sunny Side" goes at a more comfortable speed, so we can realise that Tatum is playing as though he had only three hands.

A brilliant showpiece, "I Know," demonstrates the perfect articulation of this pianist's swiftest runs. What with Art's cascading, Tiny Grimes's rapid playing and Slam Stewart's enthusiastic bowing, the trio at work must have presented an animated spectacle.

STARTLING

I find the fast strut of "Dark Eyes," with Tatum's startling left-hand punctuation, preferable to the out-and-out virtuosity.

And "Body and Soul," beginning slowly and doubling-up, contains some of the best of his extraordinary playing.

But despite Tatum's uncanny ability—and I agree that no one in jazz plays as *much* piano—though Peterson is doing his utmost to compare—I derived greater pleasure from relaxing to

the composure of Garner's trio on "Pastel" and the faster, equally delightful "Trio."

Garner is an influential modernist, also a superb melodist and a dynamic player—in no way a "Joe Grope." And his 1947 trio was a finely integrated unit.

The rest of his tracks are unaccompanied, and all are bounding, warming performances which possess a "soul" quality not evident in the Tatums.—Max Jones.

Original

● FREDDIE GAMBRELL (LP). Feudin' and Fightin'; Who You?; Yesterdays; Summer House; Anything Goes; Indian Love Call; Without a Song; Linda; Falling in Love with Love; When I Fall in Love; Opus 116; Stomping at the Savoy. (Vogue 12 in. LAE12205—36s. 8d.)

Gambrell (pno.); Ben Tucker (bass).

GAMBRELL is a swinging, if rather mannered pianist whose first album to be released here included his mentor, Chico Hamilton, on drums.

This time he is accompanied only by Ben Tucker's steady and well-recorded bass.

Although the influences of fellow-pianists are many and obvious, Gambrell has plenty of original ideas to get across.

His chief trouble, I feel, is his attempt to say too much in each piece. As a result his playing becomes over-elaborate and, at times, downright florid.

This is particularly true of his work on slow ballads.

However, he is obviously a very talented musician who may well settle down into a first-class jazzman.—Bob Dawbarn.

Duke looks back

● DUKE ELLINGTON (LP). "Historically Speaking—the Duke." East St. Louis; Creole Love Call; Stompy Jones; The Jeep is Jumpin'; Jack the Bear; In a Mellow Tone; Ko-Ko; Midriff; Stomp, Look and Listen; Unbooted Character; Lonesome Lullaby; Upper Manhattan Medical Group. (Parlophone 12 in. PMC1116—34s. 1d.)

Ellington (pno.); Johnny Hodges, Russell Procope, Paul Gonsalves, Jimmy Hamilton, Harry Carney (reeds); Ray Nance (trp., vib.); Cat Anderson, Clark Terry, Willie Cook (tpts.); Britt Woodman, John Sanders, Quentin Jackson (tubs.); Jimmy Woode (bass); Sam Woodyard (drs.). Chicago. 7-8/2/56.

HISTORICALLY SPEAKING, Ellington's first album for the Bethlehem label, was released here more than three years ago on London, and subsequently deleted. It is good to see it back in circulation.

As its title implies, this is a backward-looking set in which Ellington selects compositions from his past—distant and immediate—and refurbishes them for present-day performance and consumption.

In this case, present-day means 1956, when the LP was cut.

Inevitably, when an artist reworks material that he produced in an earlier era, comparisons are going to be made.

Often, the original comes off better as a complete work of art, but that is no reason for denigrating the revivals.

MILEY SOLOS

For "East St. Louis," the general plan is the same as it used to be. The piece is indelibly associated with Bubber Miley, and here, Ray Nance takes over Bubber's rôle with fine understanding.

On "Creole," Nance again tackles the Miley solo, while Procope plays Rudy Jackson's clarinet solo. Both are richly-textured slow pieces, attractively re-touched.

"Stompy Jones" has a smart, Dukish swing and telling solos. It culminates in Anderson leading out the band with Louis-like sweeps. The band plays aggressively here at a good tempo.

Hodges, brilliant on "Jeep" and "Mellow Tone," and Carney are as rewarding as ever. Naturally, we miss the challenging slyness of Cootie on the latter, and on "Bear." We miss Barney Bigard and Tricky Sam, Jimmy Blanton, too.

I am sure that "Mellow," "Bear" and "Ko-Ko" will not usurp the original versions from their Olympian positions. But all three have pure Ellington quality.—Max Jones.

Unrelieved

● DONALD BYRD-ART FARMER-IDREES SULIEMAN (LP). "Three Trumpets." Palm Court Alley; Who's Who; Diffusion of Beauty; Forty Quarters; You Gotta Dig it to Dig It. (Esquire 12 in. 32-093—37s. 9d.)

Byrd, Farmer, Sulieman (tpts.); Hod O'Brien (pno.); Addison Farmer (bass), Ed Thigpen (drs.). New York. 26/1/57.

CHORUS after chorus of solo trumpet can become rather monotonous, and I find my attention begins to wander after a couple of tracks of this album.

Byrd, Farmer and Sulieman are three of the best of the younger trumpeters but there is a surprising lack of contrast between them here, and none of the three plays anything out of the ordinary.

Farmer's melodic improvising comes off best, though both the confident Byrd and the volatile Sulieman play well, if not at their best.

All the material is by members of the group. Sulleman wrote "Palm" and "Quarters," Farmer was responsible for "Who's," "Dig It" is by Byrd, and pianist Hod wrote the best of the five, "Diffusion."

The informative sleeve note gives the full order of solos which includes all three trumpets on each track.—Bob Dawbarn.

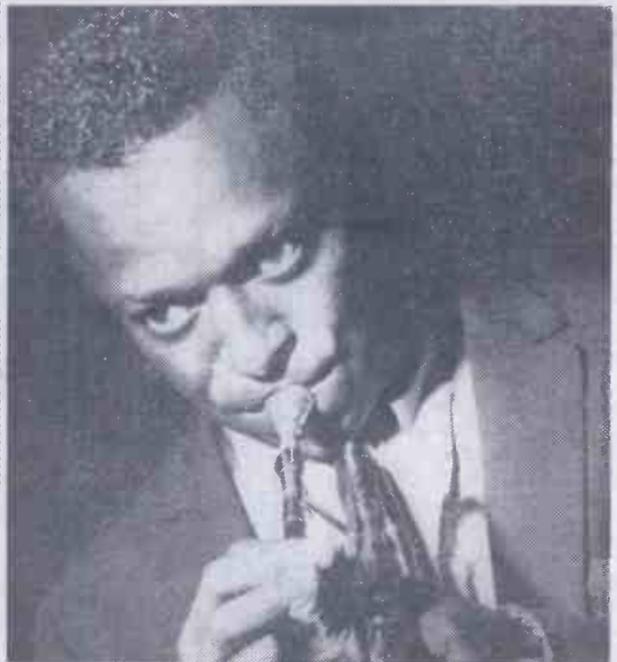
Teamwork

● STAN GETZ and the OSCAR PETERSON TRIO (EP). Pennies from Heaven/Bronx Blues (HMV 7EQ 8556—10s. 7d.)

EXCELLENT Getz backed by Oscar Peterson, Herb Ellis and Ray Brown.

"Pennies" is taken at an easy, medium tempo. "Bronx" is a slow blues introduced by some neat guitar from Ellis.

Getz is in magnificent form throughout both titles.—Bob Dawbarn.



Miles is still magnifique

● MILES DAVIS (LP). "Lift to the Scaffold—Jazz Track." Music from "Lift to the Scaffold" (Generique; L'assassinat de Carala; Sur l'autoroute; Julien dans l'ascenseur; Florence sur les Champs Elysees; Diner au Motel; Evasion de Julien; Visite du Vigile; Au Bar de Petit Bac; Chez le Photographe du Motel) (a); On Green Dolphin Street (b); Fran-Dance (b); Stella by Starlight (b). (Fontana 12 in. TFL 5081—35s. 9d.)

(a)—Davis (tpt.); Barney Wilen (tr.); Rene Ureger (pno.); Pierre Michelot (bass); Kenny Clarke (drs.). Paris. 1957. (b)—Davis (tpt.); Julian "Cannonball" Adderley (alto); John Coltrane (tr.); Bill Evans (pno.); Paul Chambers (bass); Philly Joe Jones (drs.). New York. Possibly May, 1958.

AT the risk of sounding monotonous, may I say that here is yet another magnificent album from Miles? Side One consists of the soundtrack music composed by Davis for the French film "Lift to the Scaffold"—an

above-average thriller currently showing at London's Cameo-Polytechnic.

The music was one of the film's greatest attributes and it sounds just as good without the pictures, though the solo bass passage could have been shortened.

The mixed American and French group supporting the trumpeter comes through well.

BETTER SIDE

I am, however, inclined to favour Side Two, which includes some magnificent Coltrane and very good Adderley.

There is some mystery about these tracks and I, for one, am not at all sure that the drummer is Philly Joe. At times he sounds much more like Jimmy Cobb.

The quaint sleeve note doesn't list either of the rhythm sections, and manages to cram in the names of numerous musicians who have nothing to do with the session. Davis or even modern jazz.—Bob Dawbarn.

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Watts, Bobby Howlings. Trio
every session. Thanks, THAD JONES
and the BASIE MEN, for visiting us.
See you again before you leave.

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Billy Wood's Jam Session. Compère:
Johnny Gunnell.

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A BABEL, BURTON'S, Uxbridge,
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RENDELL and fabulous EDDIE
THOMPSON Trio. Next Friday:
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Jazzmen next week.

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EDDIE THOMPSON TRIO
featuring JOHNNY SCOTT;
Alan Skidmore Quartet.

AMERSHAM ARMS (opposite New
Cross Station): Joe Harriott, and The
Four. "Jazz that Swings." 8 p.m.

AT STAINES—AT STAINES!
Grand opening tonight with KEN
COLYER'S JAZZMEN at STAINES
TOWN HALL. Everyone welcome—
all old Sunbury membership valid—
at the area's only NAME BAND
club. Next week: CY LAURIE.

BOM'S CLUB, Waltham Cross: Sen-
sational MEMPHIS CITY JAZZBAND.

CATFORD, "TIGER'S HEAD,"
Bromley Road: MICKY ASHMAN'S
RAGTIME JAZZBAND.

DAGENHAM JAZZ CLUB, Royal
Oak Hotel: ALEX WELSH BAND.

ENFIELD JAZZ CLUB, Howard
Hall, High Street, Ponders End:
Kenny Ball Jazzmen.

JAZZ AT THE RIVOLI:
STARS FROM DANKWORTH BAND,
Danny Moss, Ken Wheeler, Kenny
Clare, Tony Russell.—350, Brockley
Road, S.E.4 (opposite Crofton Park
S.R. Station).

MICKY ASHMAN Jazzband,
"White Hart," Southall.

ST. ALBANS, Market Hall: Sonny
Morris Jazzmen.

STUDIO '51: SAN JACINTO Jazz-
band.

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A BABEL again! CLUB INTRO:
JAZZ FOLLOWERS Modern Quartet.
"George IV," Staines Road,
Hounslow.

A ball, 8-11, "White Hart,"
HORNCHURCH:
EDDIE THOMPSON TRIO
featuring KATHY STOBART.

BLUES AND BARRELHOUSE,
"Roundhouse," Wardour Street.

BRACKNELL JAZZ Club, "Bridge
House," Wokingham Road: BOB
WALLIS' STORYVILLE JAZZMEN,
Bar.

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SWINGING SEVENTENTH. Many thanks
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North London's finest club!—"Rail-
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Charles Quintet.

GUILDFORD, Wooden Bridge Hotel:
TERRY LIGHTFOOT.

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4/-.

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Hall: SAN JACINTO Jazzband.

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Ex-Servicemen's Club, St. Albans
Road: MICKY ASHMAN'S RAG-
TIME JAZZBAND.

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Monty Budwig from JATP, Thad
Jones, Freddie Greene, Billy Mitchell,
Snookie Young—Count Basie's
Orchestra.

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7.30-11.30 p.m.: New Alto star, Peter King
and his Quartet plus "The Quintet"
(Crombie, Tracey, Napper, Condon, and
Scott). MIDNIGHT-5.30 a.m.: Debut
Jam Session with "The Quintet" plus
Trumpet star, Hank Shaw, plus many
guest stars! SATURDAY, APRIL 2nd,
TWO SESSIONS, 7.30-11.30 p.m.: Debut
of great group, Dave Morse Quintet 1 plus
"The Quintet" (Crombie, Tracey, Napper,
Condon and Scott). MIDNIGHT-6 a.m.:
All Night Jam Session featuring "The
Quintet" including Trumpet star, Hank
Shaw, and many famous guest stars. SUN-
DAY, APRIL 3rd, 7.30-11 p.m.: The
fabulous Tubby Hayes Quartet (Seamen,
Shannon, Clyne) plus "The Quintet"
(Crombie, Tracey, Napper, Condon and
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7.30 p.m.
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Aquarium Winter Garden
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GRAHAM STEWART'S
NEW ORLEANS JAZZ BAND
SAT., APRIL 2nd, 8.15-11.30
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featuring
KATHY STOBART
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SOUTH COAST JAZZMEN
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NEW ORLEANS
JAZZ BAND BALL
DICK CHARLESWORTH
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STORYVILLE JAZZMEN
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Wear your Crazy Gear. Admission 6/-
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ALL NIGHT
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KEN COLYER'S Jazzmen **TERRY LIGHTFOOT'S New Orleans Jazzmen**
MICKY ASHMAN and his Ragtime Band **KENNY BALL Jazzmen**
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TICKETS 12/6 AT DOOR

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There are twelve contests open to
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Lucky hoping to live in Britain

EX-COUNT BASIE tenorist Lucky Thompson hopes to be the first top class American jazzman to settle in Britain.

Lucky told the MM of his plans after flying into London on Tuesday from the Continent where he has been working for the past 18 months.

"I have come to see what can be fixed up as I would really like to make my home here," he said.

Acting for Lucky in Britain is Humphrey Lyttelton's manager, Peter Burman.

"Lucky's idea is to spend a year here just writing and then apply for membership of the Musicians' Union," said Burman.

"I have been in contact with the Union and they seem quite happy with the situation."

Lucky is due to fly back to Paris today (Friday) where he will discuss his plans with his wife.



Lucky Thompson pictured in London on Tuesday.

STEVE RACE OFF TO U.S. AGAIN

MELODY MAKER columnist Steve Race left Britain yesterday (Thursday) for a month's business-pleasure visit to the States.

He is visiting New York, Salt Lake City, San Francisco and Las Vegas.

While Steve is away his "Dial for Music," "Late Extra" and "Hughie Green Show" TV spots will be taken over by Malcolm Lockyer.

He has already pre-recorded his "Just Jazz" and "Things are Swinging" radio programmes.

Different 'Spot'

Tonight's (Friday) scheduled opening of West Hampstead's Blue Spot Jazz Club has been postponed following promoter David Levy's decision to find new premises.

IT'S LADIES, TOO, IN RUSH FOR MM CONTEST

OVER 100 inquiries have already been received about the Arranging Competition sponsored by the "Melody Maker" and London Student Orchestras.

The winning arrangement is to be performed during the Dance Musicians' Convention

'Easy Beat' gets radio extension

Maureen Evans and the John Barry Seven have had their current radio series, "Easy Beat," extended for three months. Due to end this week-end, it will now continue until at least the end of June.

"It is being shifted from Saturday evening to Sunday afternoon starting this Sunday (3rd). The programme will continue to feature the Steve Benbow Folk Four.

E'VISION DISC FOR BRITAIN

COLUMBIA RECORDS are to rush-release the winning number from Tuesday's Eurovision Song Contest.

The song, "Tom Pillibi," was recorded by Jacqueline Boyer in Brussels last Thursday. And Columbia are flying the tapes to London this week-end for immediate release.

Famous family

Jacqueline is the 18-year-old daughter of famous French film stars Lucienne Boyer and Jacques Pils. Her winning song was written by André Popp and Pierre Cour.

"Looking High, High, High," the British hope, came second. Written by Surrey schoolmaster John Watson, it was sung by Bryan Johnson, brother of Teddy Johnson.

"Ce Soir-La," Monaco's entry, finished third.

Shining Stars



Shirley Bassey and John Barry were two of the big hits at Sunday's "Record Star Show" at the Empire Pool, Wembley. The two stars are seen during an interval with compère David Jacobs. Eight thousand fans packed the arena for the show, which is staged by the Stars' Organisation for Spastics. At least £4,000 was raised.

Extra dates for Sister Rosetta

EXTRA British dates have been set for Gospel singer Sister Rosetta Tharpe, who flew into London on Wednesday for her tour with the Chris Barber Band.

In addition to the dates already announced, she is booked for London's Marquee Club (April 20), Pavilion, Bath (21st), Sophia Gardens, Cardiff (22nd), Guildhall, Portsmouth (24th).

The tour, Sister Rosetta's third in Britain, opens tonight (Friday) at the Essoldo, Loughborough, followed by the Royal Festival Hall tomorrow.

The Barber Band makes its first trip to Holland for 18 months when it plays one-night-stands there from April 27 to May 2 in exchange for the Dutch Swing College Band.

Wedding 'Kiss'

Singer Mary Marshall, whose Columbia recording of "Kiss, Kiss, Kiss" earned her the name of "The Kiss Girl," marries Guernsey impresario Sydney James on Saturday, April 16. Best man is Ronnie Ronalds. The ceremony takes place at the Grange, Guernsey.

THE LATEST...

Boosey and Hawkes are giving a demonstration of new Hammond organs at their Regent Street showrooms today (Friday).

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at the Royal Festival Hall on May 7.

'Tremendous...'

Dennis Matthews, of London Student Orchestras, said on Wednesday: "It is less than two weeks since the competition was first announced and it has obviously aroused tremendous interest. "I have already received over a hundred inquiries from people wanting to enter, including two young ladies.

BOBBY DARIN

From Page 1

most demonstrative if they like you. "That barracking at Lewisham on my first show was the most shattering thing that has ever happened to me as a performer.

"But the MELODY MAKER was right when it said last week that the barrackers were only a small percentage of the audience.

"People must want to listen to me singing straight pops or they wouldn't buy my records.

"I think I appeal to the young people who have grown out of rock-'n'-roll. When I come back to Britain next time I will insist on a concert tour for adult audiences—or I won't be back.

"One of the things that has struck me over here is that British teenagers haven't lost interest in rock music to the same extent as the Americans.

"Films that appear as second features in the States are put on as first features over here because of the rock singers appearing in them."

"I was rather surprised by the number of inquiries that came from Scotland—apparently there are a great many potential arrangers up there."

Full details of the competition, and of the Convention, can be obtained from Matthews, c/o London Student Orchestras, 15, New Road, London, N.8.

Ivy Benson signs \$25,000 contract

Ivy Benson on Monday signed a \$25,000 contract for her All Girls Orchestra to tour Germany from October 1.

The band plays in Hamburg on April 30, then flies to the Isle of Man to open its summer season at Douglas on May 4.

Ivy opens her 1960 German tour at the U.S. Army Base at Baumholder on October 1, followed by subsequent tours through Hamburg and Ramstein during November, December and January.

Trad Dads

Two trad clarinettist-band-leaders became the fathers of daughters last week.

On Wednesday, Iris Lightfoot presented Terry with a daughter at the Victoria Maternity Hospital, Barnet.

The following day, Acker Bilk's wife, Jean, gave birth to a daughter at their Highgate home. The Bilks already have a son, Peter, aged 18 months.

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