

Melody Maker

FEBRUARY 23, 1957

EVERY FRIDAY 6d.

Haley
writes
See Page 5

BRITISH FILM BID FOR BILL HALEY

Conversation Piece



The stars meet over a drink at the Keith Prowse Music Company's 17th birthday party. Here, Petula Clark chats with (l-r.) A. W. Green, the firm's general manager, Frank Chacksfield and Jimmy Parkinson . . .



. . . and here MM Editor Pat Brand (r.) talks to (l-r.) Palladium MD Eric Rogers, Pauline Shepherd and Mantovani . . .



. . . while a smiling Winifred Atwell eavesdrops on a discussion between David Hughes and Billie Anthony . . .



. . . and here are (l-r.) MD Wally Stott, Frank Weir and Matt Monro busy "talking shop."

THE J. Arthur Rank Organisation is this week named as the company interested in making a film starring Bill Haley and his Comets.

Draft scripts are to be discussed with Haley's personal manager Jolly Joyce on Monday.

Haley would make the picture during his return visit in September.

For Palladium?

As reported in the MELODY MAKER last week, Haley will then make another nationwide tour. It will last for five weeks and possibly take in a fortnight at the London Palladium.

Haley's latest film, "Don't Knock The Rock," is box-office big business in Britain. And he is due to start another Hollywood picture in April.

Meanwhile, Haley continues his sell-out British tour.

Traffic was stopped by shout-
Ⓢ Back Page, Col. 2

'SINGING THE BLUES'



Caught singin' the blues at the Royal Festival Hall on Saturday was Brother John Sellers. It was the opening concert of his tour with fellow-American blues singer Big Bill Broonzy. See review page 10.

London fog will not beat Basie

COUNT BASIE is taking no chances with the London fog during his forthcoming tour.

He has insured the voice of star singer Joe Williams for \$100,000.

Basie is due in Britain on April 2. He opens the same night at the Royal Festival Hall.

The Harold Fielding Office, which is handling the Festival Hall bookings, has been overwhelmed with ticket applications.

Consolation

Fielding told the MM: "I am planning another 'connoisseur' concert for those too late to get tickets for the Festival Hall concerts. Disappointed applicants will get priority."

"I have retained the applications for 7s. 6d., 10s. and 15s. tickets in case those who wrote in wish to accept priority for the new concert, which will be staged at another London hall to be announced later."

Satchmo jokes as dynamite explodes

Three sticks of dynamite were thrown from a car at a building where Louis Armstrong was giving a concert before a segregated audience at Knoxville, Tennessee, on Tuesday.

The dynamite tore a 4-ft. hole in mud 150 ft. from the hall. After the explosion, Louis gagged. "It's all right, folks—it's just the 'phone."

Asked if he was worried about anti-Negro violence, Louis said: "Man, the horn don't know anything about it."

First Newell signing

Norman Newell's first signing in his new position as A&R manager for EMI is the King Brothers vocal and instrumental trio.

Advance booking

Shirley Bassey, who is currently appearing in cabaret at Las Vegas, has been booked for the Café de Paris early in 1958.

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PEARL BAILEY HERE FOR CAFÉ

AMERICAN singer Pearl Bailey and her drummer husband Louis Bellson were due to arrive in London yesterday evening (Thursday).

They had sailed from New York aboard the Queen Elizabeth.

Pearl opens for a month's season at the Café de Paris on March 4 and has also been booked for Val Parnell's "Sunday Night At The Lon-

don Palladium" ATV show on March 10.

Pearl is one of the stars of the film "That Certain Feeling," which is currently on general release.

Pearl and Louis were married in London in November, 1952. (See article by Leonard Feather on page 3.)

SEAMEN FINED £80 IN DRUGS CASE

DRUMMER Phil Seamen was fined a total of £80 at Southampton on Friday when he pleaded guilty to two drug charges. Appearing on remand, he was fined £30 for being knowingly concerned in the attempted exportation of 19 heroin tablets on February 8, with intent to evade the prohibition of their

exportation, and £50 for possessing the tablets without being authorised.

Luggage searched

Seamen was arrested when on his way to America with the Ronnie Scott Band. Mr. W. S. Hill, prosecuting, said that when Seamen's luggage was examined at Southampton as he was about to embark, 17 capsules were found in a packet in the pocket of one of his suits. He explained that they were sleeping pills. Later he produced a glass phial containing 19 tablets which he said were heroin and a packet containing five hypodermic needles.

No names

He said that the heroin was for his own use, but would not say where he obtained it. He said he had got the sleeping pills from the same source. Mr. A. A. Woodford, for Sea-

men, submitted that there was never any intention to peddle the heroin. Seamen had maintained all along it was for himself.

He was a highly qualified musician at the very top of his profession and in great demand. He had made films, appeared on TV, had broadcast, and had been working 20 hours a day for some time.

"He has been driving himself continually and the inevitable happened."

Four a day

Seamen started taking drugs in a very small quantity in March, 1956. He stopped it entirely in June, but when demand for his services became heavy in September, he again resorted to them and had been taking four tablets a day.

Seamen, who was also taking sleeping pills to help him sleep, had never denied what he was going to use the heroin tablets for.

"By no stretch of the imagination is this man a drug addict at all," said Mr. Woodford.

The fact that he was unable to go to the United States was a great disappointment and financial loss to him, Mr. Woodford added. He had no previous conviction of any kind and was determined never to resort to drugs again.

LUCK OF THE IRISH!

WITHIN an hour of the box-office opening for Bill Haley's appearance at the Theatre Royal, Dublin, on February 27 and 28, more than 2,000 seats were sold to fans who had queued from early morning. It is now almost certain that Count Basie and his Orchestra will appear at the Royal on April 14, and it is expected that The Platters and The Teenagers will fly to Dublin during their British tours.

Gold Coast season for Ideal Four . . .

The Ideal Four vocal and instrumental group and trumpeter Billy Stephens opened last week for a season at the Orion Theatre, Accra, Gold Coast.

Personnel of the quartet is Mark Cohen (acc.), Denny Martin (dr.), Vic Septen (bass) and Ken Wright (str.).

The quartet and Stephens will have their own spot and accompany other artists in the show, who include comedians Desmond and Marks and dancers Nick and Pat London.

. . . and Stewart 7 may go to Poland

The Graham Stewart Seven is considering an offer of a three weeks' tour of Poland this summer. It would include 16 TV dates.

Trombonist Graham visited Poland with a pick-up group led by trumpeter Dave Burman last year.

The offer was made by "Estrada," the Polish Government's theatrical agency.

The Seven, resident at the Cy Laurie Club on Wednesdays, makes its Humphrey Lyttelton Club debut on March 26.

Vic Lewis backs the U.S. 'names'

ONE of the busiest band-leaders in this country during the next few months will be Vic Lewis.

On March 10 the Lewis Orchestra completes its four-and-a-half

week tour with the Bill Haley Comets and two days later opens at the Rialto Cinema, York, supporting the American vocal group, The Platters.

Round Britain

Then comes a two-week season at Green's Playhouse, Glasgow, followed by a week of Scottish one-night stands, and a three weeks' tour of England.

On April 29 the band starts a four-week tour of one-night stands with Johnnie Ray and on May 26 starts another two weeks of one-nighters—this time with Frankie Laine—which take it up to June 10.

Patti Lewis misses TV & disc session

Singer Patti Lewis was forced to miss a Columbia recording session and two television shows this week as she has not yet fully recovered from her recent tonsillectomy.

But she will be heard in the "Commonwealth Of Song" tomorrow (Saturday), and seen for a week in ATV's "Lunch Box," starting on March 11.

Smash and grabraid on Alex Welsh Band

THE Alex Welsh Band, which aired in the BBC's "Jazz Band Ball" on Wednesday, had its uniforms stolen in Manchester last week.

The band was appearing at the Bodega jazz club when the uniforms—red jackets and black trousers—and personal property were stolen from its shooting brake outside.

Feet first

Alex told the MM: "There have been many attempts to break into it, but nobody ever succeeded before. This time somebody put his foot through a window."



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NEW YORK NEWS:

\$2m libel claim by Dorothy Dandridge

by Leonard Feather

DOROTHY DANDRIDGE has brought a \$2,000,000 damage suit against Good Publishing Co. of Fort Worth, Texas, the Mutual Circulating Sales, six individuals and a number of unnamed people.

The suit is based on an article in the January issue of "Hep" magazine entitled "Dorothy Dandridge—Her 1,000 Lovers."

Miss Dandridge told reporters she felt it was her duty to "vigorously and legally" challenge libelous attacks just as everyone else should.

"I have lived my life according to religious teachings and I will defend my character and reputation whenever it is attacked," she said.

Film offer refused

W. C. HANDY revealed this week that he has rejected a contract offered him by Nat King Cole to film the Handy life story.

Handy rejected the contract because, he said, "It's the kind of thing they might have offered a Mississippi sharecropper 75 years ago."

Tete-a-tete

WHEN Eartha Kitt had dinner with India's Prime Minister Nehru in New Delhi recently, their conversation topics were African art and American income taxes. Miss Kitt said she found Nehru "interesting and rather good-looking."

Drugs charge

MILT JACKSON, 34-year-old vibraphonist with the Modern Jazz Quartet, was arrested in Los Angeles on suspicion of possession of dope and ordered to stand trial on March 5.

Police arrested him when they stopped a car in which he was riding after it had run through a stop sign.

According to police, Jackson got out of the car with a cigarette they "believed to be marijuana." He was released on \$1,000 bail.

More Lena Horne

THE Waldorf-Astoria Hotel extended Lena Horne's engagement until February 23 because of her record-breaking audiences and receipts.

She played to a capacity house in the Empire Room nightly during her engagement.

Benny Goodman opens in the room on February 24.

His personnel is: Mel Powell (pno.), Mousie Alexander (dr.), Steve Jordan (str.), Irv Manning (bass), Buck Clayton, Jimmy Maxwell and one other trumpeter, Rex Peer and Eddie Bert (tuba.), Budd Johnson, Bill Slapin, Red Kress and Al Block (reeds), and Lynn Taylor (vcls.).

Together again

A. L. COHN, Zoot Sims, Herbie Steward and Serge Chaloff, who in 1948 and 1949 were members of the Woody Herman Four Brothers sax section, were reunited here last week for an Elliot Lawrence record session on the Victor label.

Woody, who recently signed a one-year contract with Norman Granz's Verve label, has recorded a vocal LP. His accompaniment included Harry Edison, Ben Webster, Jimmy Rowles, Larry Bunker, Barney Kessel, and Red Mitchell.

Woody's newly reorganised band is scheduled to play its first Birdland date for two weeks from June 20.

In brief . . .

THE \$47,383 damage suit against Billy Eckstine was reportedly settled last week for only \$2,050. Plaintiff in the suit was the driver of a car that collided with Eckstine's last year.

Louis Armstrong made the first South Carolina appearance of his long career in Columbia on Wednesday.

WOJ spotlight on Count Basie Band

Count Basie, who makes his British debut at the Royal Festival Hall on April 2, will be the subject of a "World of Jazz" broadcast in the BBC Light Programme on March 27.

The programme will be devoted to the music of the Basie Band and arranger Ernie Wilkins. It will be given by ex-Radio Luxembourg announcer Dick Norton.

Other "WOJ" airings scheduled include Frank Dixon on Red Norvo (February 27), and Rex Harris on Tommy Ladnier (March 13).

Get your tickets for a Hi-Fi Fair

The MELODY MAKER can let readers have free tickets for a big hi-fi Fair in April.

It is the London Audio Fair, which will be held at the Waldorf Hotel from April 12 to 15.

The finest British hi-fi reproducing equipment will be exhibited and demonstrated by 52 firms at the Fair.

Ticket applications should be addressed to the MELODY MAKER, 189, High Holborn, London, W.C.1. A stamped, addressed envelope MUST be enclosed.

News on Record

A MERICA'S RCA Victor label is making a big drive to bolster up its pop attractions in readiness for its British bow—under the aegis of Decca Records—on April 1.

Following RCA Victor's recent signing of George Melachrino, the company has linked Bing Crosby for a special one-album jazz deal with Bob Scooby's Dixieland Band.

It has also signed up Paul Evans, a 19-year-old rock-'n'-roll newcomer from New York, and re-pacted conductor-composer Henri Rene to a three-year contract.

Norman Granz has scrapped his Clef, Norgran and Down Home jazz labels.

He will still record jazz. Sessions that would hitherto have been Clef will now be released on his commercial label Verve with the subsidiary catchline: "Clef Jazz Series."

It is not yet known what effect this will have on Granz's British releases.

Following the ending of his contract with Esquire Records, traditional leader Cy Laurie is negotiating with a major label.

Laurie's manager, Don Kingswell, told the MM: "We have had several attractive offers and hope that something really big will come of them."

Capitol Records have signed veteran bandleader Fred Waring to their talent roster.

Waring, an American Decca artist for nearly 20 years, thus joins a growing list of stars who were one-time Decca mainstays.

Included are Guy Lombardo, The Andrews Sisters, and Les Brown.

Capitol has also re-signed The Four Freshmen to a new six-year contract, and added calypso singer Lord Pie to its star list.



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WE'LL HAVE A BALL IN BRITAIN!

English humour

"In England", says Pearl, "they have the greatest sense of humour in the world. I'm just dying to go back."

PEARL BAILEY AND HER HUSBAND, FAMOUS DRUMMER LOUIS BELLSON, WERE RELAXING AT NEW YORK'S WARWICK HOTEL WHEN I CALLED ON THEM RECENTLY.

Pearl was just reaching the end of a wonderfully successful run at the Copacabana.

"Will Louis and Tony be going with you to London?" I asked. (Tony is the Bellsons' adopted son.)

"Tony won't," said Pearl, "but he is coming to visit us here in New York for four days before we leave."

"My nephew and niece are taking care of our ranch," said Louis Bellson, "and Tony has a wonderful time with them, as they have two boys and a girl, and the boys are just around Tony's age. (The Bellsons, for the past year or so, have had a ranch in Apple Valley, California, 98 miles north-east of Los Angeles.)

"But I'll be going with Pearl on this trip," said Louis. "It will be the first time we've been over there together since we were married in London, November 19, 1952. You can imagine how much we're looking forward to it."

"We'll be staying a month, then we go back to Las Vegas," said Pearl, "where I'll be working at the Flamingo."

Relaxing

"Louis is going to have a quintet there, probably working in the lounge as well as in the show. That will be the end of me for the summer—after that we'll finally get some time to do a little relaxing at home."

"Tell me about your appearance at the President's inaugural dance," I said.

"Honey, that was a wonderful thing. I was home at Apple Valley, and I was down on my knees planting flowers when I got the wire saying they wanted me to appear."

"I flew to Washington for the whole week-end. On Friday night I met Vice-President Nixon. I told him that out home we get our flowers from a place called the Nixon Nursery—it turned out it was his first cousin!"

"They gave all the artists tickets for the various affairs that were being held in Washington over the week-end. Then, on Monday night, I was right on the platform with the President where he took the oath."

Awestruck

"I must have looked quite awestruck, because a senator stopped and said to me 'What are you thinking about, young lady?' I told him: 'I just wonder what on earth I am doing up here.' And he smiled and said: 'Why, you are just being yourself, that's all.'"



● Louis

"Have you been making any new records?" I asked.

"Sure: I have a new LP

SAYS

PEARL BAILEY

who opens at London's Cafe de Paris on March 4, to—
Leonard Feather

coming out on Mercury soon. You know, Don Redman, my musical director, and Louis have been writing some special new songs for me.

"Louis did three and Don did three, and then they split three. The lyrics were written by Evelyn Cooper, who has been doing a lot of the material for my floor show. I guess a couple of the records won't be played on the air—they're just slightly risqué—and cute."

"Has anything especially exciting been happening at the Copa?"

Bus fare

"Well, we've had all kinds of exciting people visiting the show. Yul Brynner, Errol Flynn, Ella Logan, Dorothy Donegan, Joe Louis and Sarah Vaughan have been in. And a very interesting thing happened just last night."

"A young fellow just out of the Navy came to see me and wanted me to look at a song. He was terribly anxious for me to buy it from him—said all he wanted was his bus fare home. I looked it over, and at the end of the next show I took the sheet music out on the floor with me and did the number right there and then. It's a clever piece of material called 'To The Gentleman Who Wrote The Note'—about the different types of people who send notes to girls who perform in shows. I think I'll use it in the act at the Café de Paris in London."

"Do you know much about the Café?" I asked.

"Not too much—the only time I saw it was when Noel Coward and Mary Martin were doing a benefit there for a hospital."

A ball

Pearl then told me about a special idea she is planning for the first part of her act at the Café—but I promised not to tell.

"One thing you can say for sure," said Pearl. "Here in New York you can tell a joke and the people laugh and don't even know what you're saying. But in England they have the greatest sense of humour in the world—the English people never laugh unless it's funny. I'm just dying to go back, and it would be a shame for Louis and me not to go together. I know we're going to have a ball!"



'Sonola for me' says Reg Hogarth

Here you see Reg Hogarth, well-known broadcasting accordionist and star of Stage and TV, discussing his SONOLA with Arthur Bell of Bell Accordions, sole distributors in Great Britain of this musical masterpiece.

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TORME IS RETURNING FOR SECOND BIG TOUR

Handle with care!



Stager and pianist Maurice Allen demonstrated his specially built Flexiglass piano to dancers Lynda Rigney and Marguerite Mitchell at his opening on Monday at the Astor Club, W.

A MERICAN singing star Mel Tormé, who toured Britain last year, is to return for three months on July 15.

Negotiations are under way for Tormé to appear at the Café de Paris during his visit. Other venues have not yet been set, but his opening date will be either in London or Glasgow. This will depend on whether he is booked for ATV's

CHANGES IN THE LEWIS DATES

MANCHESTER promoter Paddy McKiernan has rearranged some of the dates for New Orleans clarinetist George Lewis. The MU and American Federation of Musicians this week gave their OK to the Lewis exchange with Ken Colyer, who will visit America later this year.

Lewis will open at Dundee on March 9, and then fly to London for a concert at the Stoll Theatre the next day.

The revised tour will take in Brighton (March 11), Newcastle (12th), Glasgow (13th), Sheffield (15th), Manchester (17th), Liverpool (21st), Birmingham (22nd), Newcastle (23rd), and again at the Stoll (24th).

Jack Hadfield dies

Jack Hadfield, the well-known Manchester saxist-violinist, died suddenly on Monday. Jack had until recently been playing with Phil Moss at the Ritz, Manchester.

Rose Brennan had a hush-hush wedding

JOE LOSS singer Rose Brennan revealed this week that she was secretly married nine months ago.

NEW TRIO AT CASCADE

The Confrey Phillips Trio opened at Mayfair's Cascade Restaurant last week. Confrey (pno., vcls.) leads his brother Len (bass) and Terry Arthurs (drs.).

Trad drummer will start own group

Ex-Humphrey Lyttelton drummer Stan Greig, currently playing in the Bobby Mickieburgh Bobcats, is to form his own group shortly.

It is understood he has had two offers, one to front a mainstream band and another to start a new-style vocal-rhythm group.

Duncan & Bishop form own skiffle groups

TWO new Skiffle Groups make their debut next month.

The first, led by former Chris Barber Skiffle leader American Johnny Duncan, kicks off with a concert at Leeds City Hall on March 3.

Johnny (vcls., gtr., mandolin) will lead Brian Daly (gtr.), Jack Fallon (bass) and Lennie Hastings (drs.).

The group is due to wax its

DOUBLE DEBUT

Leonard Urry's touring show "Disc Doubles" makes its London debut at the Metropolitan, Edgware Road, on Monday.

first titles for Columbia today (Friday).

The second new group will be led by singer-guitarist Dick Bishop, who left Lonnie Donegan's Group last week-end.

Dick will debut at the White Hart Hotel, Southall, on March 6, leading Bob Watson (gtr.) and Don Wilson (bass). A drummer may be added later.

Double date

The Duncan and Bishop outfits will both be featured on concerts at Birmingham Town Hall (March 9) and Newcastle City Hall (30th).

Donegan has replaced Bishop with Jimmy Currie from Tony Crombie's Rockets.

'Very personal'

Declining to discuss the reasons for the secrecy, Rose told the MM that they were "very personal."

The marriage took place at Wakefield Registry Office on May 7, last year, and even the couple's closest friends knew nothing about it.

News in brief

LIBERACE may return to this country in September for a short season at the Café de Paris, W.

He would be unable, however, to make any concert appearances owing to his heavy commitments in the States.

Joan Regan has signed to co-star with Vic Oliver for the summer season at the Queen's Theatre, Blackpool.

Gipsy singer Danny Purches has a straight acting rôle in a new ABC-TV play, "The Last Mile," to be screened at the end of March.

The Eustace Callendar Quintet and drummer-singer Jan King will appear at the League of Coloured People's carnival dance on March 2 at the Chenil Galleries, Chelsea.

The Beverley Sisters, Edmundo Ros, Lorraine Desmond, Bob Harvey and Ronnie Aldrich and the Squadronaires appear in BBC-TV's "Of The Record" on March 4.

Ken Colyer's Jazzmen, the Omega Brass Band and blues singer-pianist Bob Kelly have been booked for a concert on March 3 at the Adelphi Theatre, Strand.

Jerry Allen and his Trio will be featured every Saturday afternoon in "Face The Mike," a new ATV series featuring comparatively unknown singers, which starts tomorrow (Saturday).

The Dave Carey Band, resident at Streatham Jazz Club, is to play a concert at the Dick Sheppard School for Girls, South London, today (Friday).

The City Ramblers Skiffle Group, currently at Chiswick Empire, appears for a week starting on Monday at the Empire, Edinburgh.

The Noel Brown Quintet finishes a three and a half month season on March 17 at Maxim's Restaurant, W.

LETTERS

Is the pop business a racket?

THERE'S certainly plenty of food for thought in last week's MM. We have Anna Instone, head of the BBC's Gramophone Dept., reported as saying that jazz has a minority appeal. How big a minority?

Let's have a bit of fact and less generalisation!

This "minority" seems to be grossing some pretty hefty attendance figures up and down the country.

Even supposing the minority is a small one (which I don't personally believe), since when has the BBC's charter directed that it should be completely swayed by the so-called popular taste.

Then we have Jack Payne blowing the lid off the agency business.

'Engineered'?

The more I read of Mr. Payne's lectures, the more I come to the conclusion that the popular music business is 75 per cent. a racket. In fact he seems to suggest that so-called popular taste is largely engineered by the "business," and that the boys get together each week and decide which artists, or tune, will be No. 1 in the Hit Parade next week.

Were that the case, Miss Instone's "defence" of BBC policy would fall apart at the seams. Or perhaps it would do that anyway were we to have the opportunity to examine the BBC's method of arriving at a "minority" view of jazz.—Ken Lindsay, St. Albans, Herts.

Protest

WE wish to make a strong protest against the publication of Baroness Koenigswarter-Rothschild's revelations on the last hours of Charlie Parker, the more so since such valuable space could easily have been devoted to a musical appreciation of his genius.

The MELODY MAKER has always revealed a standard of taste which places it well above other contemporary musical papers, and we certainly trust that such morbid sensationalism will not become a regular part of its make-up.—Vic Bellerby, Alun Morgan, Charles Fox, Raymond Horricks.

With respect to these distinguished jazz writers, we would point out that the MELODY MAKER has extolled Parker's genius to an extent that cannot be ignored even by its youngest reader. The manner of Parker's death, as revealed by the Baroness Koenigswarter-Rothschild, is of such historic interest (we venture to suggest) as to be incorporated into every subsequent history of himself and the modern jazz movement generally.

And surely no greater tribute to his genius and his influence upon the modern scene could be found than her three concluding paragraphs.—Ed.

"Sunday Night At The Palladium" on July 14.

U.S. pianist

He will probably be bringing an American pianist with him, possibly West Coast jazzman-composer-arranger Marty Paich, who was here last year with Dorothy Dandridge and who has accompanied Tormé on records.

Ken Pitt, who is handling Tormé's publicity for Fosters Agency, told the MM: "Marty wants to come here to work on a British suite and do recordings with Mel."

Tex Ritter starts tour on Monday

Western star Tex Ritter will cover nine towns during his British Variety tour which opens at London's Chiswick Empire on Monday.

Tex arrives at London Airport tomorrow (Saturday) and appears on the BBC's "In Town Tonight" the same evening.

Successive Variety dates cover Liverpool, Glasgow, Edinburgh, Sheffield, Manchester, Newcastle, Southport and Birmingham.

Capitol Records are releasing a special disc to tie-in with Tex's visit. It is entitled "Green Grow The Lilacs."

BBC plans series for Jimmy Young

A peak-hour radio series is being planned by the BBC for Jimmy Young.

Although no contracts have yet been signed, it is understood that the show, built around Jimmy, will start in April.

He starts a week in Variety on Monday at the Sheffield Empire and follows with weeks at Taunton and Leeds.

On March 25 he appears in the BBC-TV's "Monday Melody" programme.

Jimmy has just returned from a week of television and radio dates in Holland and Belgium.

Wedding music

The marriage takes place at 2.45 p.m. tomorrow (Saturday) of Lawrette, daughter of music publisher Lawrence Wright, to Captain Peter Williams, Royal Marines, at Holy Trinity Church, Brompton, S.W.



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John Roadhouse	C**	Bill Apps	E.
Norman Hunt	E.Lay	Char. Chapman	B*
Doug Stimson	H5*	Cliff Townsend	C**
Alan Nesbit	E.	Cyril Reuben	C.
Harry Conn	D.	Lou Warburton	C*
Jack Benson	C.Lay	Jackie Sprague	H5*
Michael Krein	C*	Don Pashley	C*
Roy Wilcox	D.Lay	Bruce Turner	C*
Harry Conway	E.	Harry Vento	D.
Ted Planas	D.	Bob Miller	C*
Harry Bence	D.	Harry Smith	C*
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Eddie Mordue	F.		



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ROCK-'N'-ROLL IS MUSIC—IN ITS BAREST FORM



● Says Haley — "I heard that many British people were a little frightened of the influence of our music before we came. Our visit has shown that there is nothing harmful about it."

says BILL HALEY

ONE OF THE REASONS I WANTED TO MAKE THIS TRIP TO ENGLAND WAS TO PROVE THAT THE KIDS THAT LIKE ROCK-'N'-ROLL WEREN'T BAD. I'VE ALWAYS CON-TENDED THE RIOT STORIES WERE PUBLICITY.

In fact, I feel that some British newspapers are actually a bit disappointed in me! Let's face it, a crowd that gets out-of-hand makes better "copy" than an audience that enjoys itself.

There haven't been any disturbances at the concerts. The boys and girls clap and they sing with us. That is the general pattern that we follow in our presentation. If we entertain the crowd, then the crowd will watch us and listen quietly.

You know, we introduced a little comedy patter and it was significant that the audiences wanted to hear every word.

Sure, the kids are boisterous once in a while. That's normal to kids all over the world. But there's nothing evil about a high-spirited show of enthusiasm. It's really rather wonderful.

Own choice

Youngsters today are the same as they were 20 years ago; and they'll be the same 20 years hence. I firmly believe that. There's no reason why they shouldn't be allowed to exercise their own choice in music. Trying to take that away from them—the constant criticism of their tastes is what creates resentment and that could bring about delinquency.

I am, believe me, absolutely sincere when I say that I fully realise my responsibility. I am the father of five children myself. Nothing is further from my thoughts than to make trouble for them.

Sightseeing? Well, that is a real problem. To be truthful, I've avoided going out as much as possible.

I'd like to talk to some of the people who enjoy our music. But I couldn't talk to everybody and I'm afraid that if I went into a store, for example, a crowd might collect and someone might get hurt.

I wouldn't want that to happen. I'm afraid that might sound arrogant, but truly it isn't intended that way. Generally, I've had to forego the sight-seeing.

I did get a chance to see the



● CUPPY

Princess Royal's old castle near Bradford, Nottingham Castle, and the statue of Robin Hood. Perhaps I'll be able to take a closer look at the countryside on another visit.

I've managed to meet one English relative of mine, a distant cousin by the name of Moran; and in Liverpool, on Wednesday, I am going to see

Mrs. Annie Barrister, my mother's cousin.

My wife, Cuppy, has been a bit bewildered by the reception we got. Remember that I'm used to it. But there's been much more enthusiasm in England than anywhere else—even Australia.

The British Press on the whole has treated us very fairly. We were criticised, unjustly I feel, because the curtain was dropped at the opening show and a few people shouted for us to come back. That was rather built-up by some journalists as a demonstration against the band, whereas I believe that some of the audience expected me to say a few words before we left. But the coverage was greater than the band had ever had before.

Stimulated

Those who are inclined to write-off what we play should

I think, concede that it is music, though in the barest form. The youngsters who like it are in some cases going to be stimulated into taking a greater interest in all forms of music and rock-'n'-roll may, in that way, be the means of producing fine musicians.

What of the future? Well, I think that the appeal of our music is too fundamental to die. If there is a shift in public taste, then we will be faced with two possible decisions. To stick to our guns or to give the public what it wants.

Rock-'n'-roll is down-to-earth and simple. It has a close relationship with Calypso when it comes to the beat.

When Mambo enjoyed a vogue, we recorded "Mambo Rock." We are contemplating at this moment recording a Calypso Rock. Rock-'n'-roll is basic enough to be capable of many modifications.

Frightened

I heard that many British people were a little frightened of the influence of our music before we came. Our visit has shown that there is nothing harmful about it and I am very gratified to have been able to prove that point.

I suppose that we all tend to fear what we don't understand. Many of us are afraid of Flying Saucers. . . .

● Says Haley — "Rock-'n'-Roll is down to earth and simple."



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POLISHED ALMA

ON Monday, Alma Cogan opened a Variety tour at Glasgow Empire with a smooth, polished act which compares favourably with even the best of the Americans.

She ranged from rock-'n'-roll to a beautifully performed "Friendly Persuasion," but here I found the only criticism. The number was arranged in boistero rhythm and it didn't quite come off.

Otherwise it was a fine performance from a girl who is surely one of Britain's top-line artists.—Robert Innes.

SOLD BY THE BEST DEALERS IN 73 COUNTRIES

Cole votes for Heath

THE bulky parcel from America turned out to be Leonard Feather's "Encyclopedia Yearbook of Jazz," almost as large as the original "Encyclopedia of Jazz" and containing a stack of new information. No reference work can quite catch up with the rapid onward march of jazz, but this volume, taken in conjunction with Feather's basic work, makes as comprehensive a summary of existing jazz information as anyone could wish.

Swipe

The Yearbook (not yet available in Britain) includes 160 new photographs, well up to the amazingly high standard of the parent volume, both as regards art value and reproduction.

Particularly striking are the studies of some of the West Coast newcomers, a be-fezzed Bud Powell (full page) and the classic Herman Leonard portrait of Gerry Mulligan, which captures the Mulligan fanaticism in a picture so unusual that it resembles an etching almost more than a photographic plate. Unquestionably it is one of the great jazz photographs.

Benny Goodman writes the foreword to the new volume, and takes a healthy swipe in the general direction of Hugues Panassié.

Survey

Feather opens the book—which incidentally should, but does not, bear a clear indication of its year of issue—with a fascinating survey of the American music scene since the initial Encyclopedia was published, including many backstage facts which will be new to British readers.

In "The Truth About Rock 'n' Roll" he deals crisply with Lionel Hampton's share of the responsibility.

Next comes a statistical survey called "The Jazz Fan"; fascinating, although its findings are based on a dangerously

small number of interviews.

There follows a report on Feather's "Musicians' Musicians' Poll," the results tabulated for easy reference. Certain facts stand out: notably that Buddy de Franco and Maynard Ferguson voted for themselves, while Gerry Mulligan managed to vote for himself twice (under "Baritone Sax" and "Combo").

Benny Goodman significantly left the clarinet space blank, and Louis Armstrong voted for every one of his All-Stars under their respective instruments except Edmond Hall.

Nat Cole voted for Heath, Bob Brookmeyer for Jelly Roll Morton, Charlie Parker collected more votes than anyone else—and no one voted for Dave Brubeck in the entire length and breadth of the poll.

In the main Biographical section, Victor Feldman,

Freddy Randall and Joe Saye join the British representation, and there is a complimentary note on the first Ted Heath American tour.

Omissions

Certain musicians who ought to have been in the first edition—Frank Signorelli and Sonny Burke, for instance—now have a place, together with the new names one anticipated (Phineas Newborn, Sam Woodyard, Cannonball Adderley and Mel Lewis). Curious omissions: still no Tommy Turk, Alex Hill or guitarist Bernard Addison.

As in the parent volume, one encounters curious bits of information on every other page. Did you know that Gene Ammons recorded "When The Saints Go Marching In," or that Willie "The Lion" Smith evened things with "Perdido"?

Would you have guessed that Red Nichols is one of Gerry Mulligan's three favourite trumpeters, or that one out of every eight American jazz fans is over 30 years of age?

In the immortal words of every reviewer: "I just couldn't put this book down." When, in due course, Feather's first Yearbook is issued here, it will keep the bed-lights of Britain working overtime.



By STEVE RACE



Maurice Burman tackles the—

WOOLLY WOBBLER FROM WEMBLEY

WORLD OF JAZZ
THE NEWPORT JAZZ FESTIVAL
OF 1956
STEVE RACE
11.15 p.m. 12/2/57

EVERY form of art is judged by the same principles—artistry, taste, understanding, technique and in jazz, swing.

This standard applies to all forms of jazz equally as it does to the works of Goya, Steinberg, Olivier, etc. Therefore, Steve Race, who said last week that I should not have used the same set of values for Ken Rattenbury and Cy Laurie, is wrong.

Difference

The difference between their playing, and, in fact, all jazz, is merely one of degree. I see my job not only simply

to criticise, but to be, if I can, constructive as well. I want sincerely for Cy's band to improve, and, in pointing out the essential qualities which Ken (who followed Cy on the Jazz Saturday broadcast) possessed, such as taste, artistry, understanding, swing and technique, I was attempting to make clear the things which Cy needs in order to reach the same standard in his field as that of Ken's.

Irritated

Steve says he is irritated with me because I "lump" all forms of jazz together. Let me reassure him that I am very aware of the different forms and, in my turn, am irritated with him for lumping me together with himself as playing the "sort of jazz which Burman, Race and a thousand other professional dance musicians play in their spare time."

Apparently Steve, when he isn't tearing down Liberace one week and building him up the next, or confusing Don Byas with Lester Young, likes, as he puts it, "adversing" me.

Good! But as the "Wild Man of the White House" I suggest that the Woolly Wobbler from Wembley gets his thinking in order and, for a change, tell us exactly what he thinks of Cy Laurie and his band.

On this broadcast, which was the second of two programmes devoted to extracts from the Newport Festival, Steve played us a choice which he and Jack Dabbs had made from listening to 26 tapes (half-hour each) lent by Voice of America.

Difficult

If you realise that they also had to listen to long-winded and dreary announcements, it becomes apparent that it was a very difficult task to extract 70 minutes of the best playing time. Judging by this selection, if one can do so, there doesn't seem to have been much very good jazz played. We heard some fair Brubeck, wonderful Ella, Duke and Hodges, a bit of Condon, a few seconds of Mr. Mingus' workshop and a dull mainstream band containing Hawkins, Buck Clayton and a modern pianist. How, I wonder, would Steve criticise that?

JAZZ ON THE AIR

(Times: GMT)

SATURDAY, FEBRUARY 23:
5.30-6.0 a.m. J: D-J Shows (daily).
10.30-11.30 J: As above.
11.30-12.0 A 1: Oodds, Berigan, Hamp, Monk, etc.
11.45-12.15 p.m. D E: OJJB Tribute.
12.0-12.15 A 1 2: Mariners, Dixieland, Deep River Boys.
1.55-2.30 C 1: Mainly Modern.
2.45-4.10 O 1: Dutch Swing College.
4.10-4.45 P 1: Jazz Developments.
4.15-4.45 Z 1: Swing Serenade.
5.0-5.30 P 2: For Jazz Fans.
5.40-6.0 O 2: Jazz Music.
6.45-7.35 M: New Orleans.
8.0-8.30 J: Hollywood Music.
9.30-9.57 B: Willie Smith.
9.30-11.0, 11.10-1.0 a.m. I: Edelhagen.
9.45-10.0 H 1 2: Memories of T. D.
10.0-10.30 W: Swing Club.
10.5-11.0 J: America's Pop Music.
10.10-10.30 Y: Jazz, 1957.
11.0-11.50 D L: Baker's Dozen.
12.0-1.0 a.m. E-Q: Saturday Night Club.
1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, FEBRUARY 24:
6.5-7.0 a.m. J: D-J Shows.
11.0-11.25 J: Sunday Synopation.
11.30-12.0 A 1 2: American Folklore.
12.45-1.45 p.m. A 1 2: Champs-Elysées Jazz.
1.50-1.40 Z 1: Rudy Braff.
4.45-5.30 A 1 2: Grappelly, Mezzrow.
6.30-7.0 P 2: Hamp in Europe.
9.8-10.55 S: For Jazz Fans.
9.45-10.30 B: Boiling Trio, Garros Trio, Jam Session, etc.

MONDAY, FEBRUARY 25:
12.0-12.30 p.m. J: Martin Block (daily).
12.30-12.45 J: Strictly Dixie.
8.0-8.10 Z 1: Champs-Elysées Jazz.
8.30-8.55 S: Life of Bechet.
9.10-10.0 S: For Jazz Fans.
9.30-9.45 W: Ella and Louis.
9.30-10.0 K: Jazz Review.
10.5-12.0 J: D-J Shows (nightly).
10.5-11.0 H 1: Werner Müller.

TUESDAY, FEBRUARY 26:
11.45-12.0 P 4: Bob Crosby.
4.10-4.30 K: Jazz.
8.30-8.45 H 3: Tropicana.
8.50-9.05 J: Ted Heath.
9.10-10.0 S: For Jazz Fans.
9.15-9.55 B—55cm: The Real Jazz.
9.30-10.0 A 1 2: Herman, Jazz News.

WEDNESDAY, FEBRUARY 27:
12.30-12.45 p.m. J: Strictly Dixie.
5.30-5.50 Z 1: Jazz Session.
8.30-8.55 P 1: Modern Jazz, 1957.
8.30-9.30 P 3: Jazz for Everyone.
9.10-10.0 S: For Jazz Fans.
9.30-10.0 P 4: Grays River Band; Hens Thomas Group.

10.5-11.0 H 2: Werner Müller.
11.5-12.0 O: Swing, 1957.
11.10-12.0 I: Herman, Holiday, Gluffie, Perkins-Lewis Quintet.
11.15-11.50 D L: World of Jazz.

THURSDAY, FEBRUARY 28:
8.30-9.8 p.m. J: Instrumental Mood.
9.0-9.30 Z 2: Swing Serenade.
9.10-10.0 S: For Jazz Fans.
9.20-10.0 I: International Disc News.
9.30-10.0 P 4: Milt Jackson, Lucky Thompson.

10.0-11.0 P: Jazz On The Air.
10.25-11.0 C 1: AVRO Jazz Contest.
FRIDAY, FEBRUARY 29:
12.30-12.45 p.m. J: Strictly Dixie.
3.0-3.30 I: Joe Newman.

5.10-5.40 L: Jazz Review.
8.30-8.55 H 1: Jazz Magazine.
8.30-9.0 J: R-and-B.
9.10-10.0 S: For Jazz Fans.
9.30-10.0 Q: Jazz Band Ball.

EVERY NIGHT:
7.0-9.0; 10.0-12.0 T: This is Music.

KEY TO STATIONS
A: RTP Paris-Inter: 1—1229m, 48.39m, 2—190m.
B: RTP Parisien: 280m, 216m, 318m, 359m, 445m, 498m.
G: Hiversum: 1—402m, 2—296m.
D: BBC: E-464m, 41, 31, 25m bands. L-1500m, 247m.
E: NDR/WDR: 309m, 169m, 49.38m.

BY F. W. STREET

F: Belgian Radio: 1—484m, 2—325m, 3—267m, 4—198m.
H: RIAS Berlin: 1—303m, 2—407m, 49.94m.
I: SWF Baden-Baden: 295m, 363m, 195m, 41.29m.
J: APN: 344m, 271m, 547m.
K: SBC Stockholm: 1671m, 255m, 245m, 306m, 506m, 49.46m, 388m.
L: NR Oslo: 1376m, 397m, 229m, 477m.
M: Copenhagen: 283m, 210m.
O: BR Munich: 375m, 187m, 48.7m.
P: SDR Stuttgart: 522m, 49.75m.
Q: HR Frankfurt: 506m.
S: Europe I: 1647m.
T: Washington: 31, 39 and 41m bands, 11.0-12.0 p.m. only; 1735m.
W: Luxembourg: 206m, 49.26m.
Y: SBC Lugano: 968.6m.
Z: SBC Geneva/Lausanne: 1—393m, 2—91.2m.

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MISS TEDDI KING

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SCRAP this TV series

THE second "Festival of British Popular Songs" had been accorded a fairly rough passage by the critics of trade and popular Press alike by the time the last programme in this BBC-TV series was screened just over a week ago.

I waxed somewhat indignant in this column, some months past, about last year's edition of this series—pointing out some mistakes which, I hoped, could be avoided this year.

An opinion

I was unable to give an opinion during the run of the 1957 "Festival" since I was concerned in it myself. But now that all the smoke has once again cleared away, now that the winning songs have been selected, let us see whether those mistakes were in fact avoided.

Let us see if the programme has done anything for British song-writers and the British song industry generally.

Value

NOW Ronnie Waldman, head of BBC-TV's Light Entertainment, is not slow to pick up anything he considers to be good viewing value and, undoubtedly, in the original conception of the "Festival," he hit on a first-class idea.

The viewers, apart from seeing plenty of their favourite stars, would be, as it were, "in on" the actual creation of forthcoming best-sellers.

It had, of course—as Ronnie will be the first to admit—been done before by other countries, where such Festivals really do act as cradles of hit parade songs.

Here, however, the effect has not been quite the same. With last year's edition I have

SAYS

JACK PAYNE



dealt before. This year, although I thought the programmes, considered purely as TV entertainment, were as acceptable as many others, they certainly failed in their other primary object: to encourage the British songwriter by showing the public that he, too, can write good tunes.

That side of the series, once again, sadly misfired.

Horrified

I WAS invited, this year, to help in the selection of the songs to be featured on the programmes. On the panel with me were Frank Lee, chief artists' and repertoire manager of Decca, Walter Ridley of EMI, bandleader Cyril Stapleton and Harry S. Pepper, late of the BBC.

We were asked to choose 18 songs from approximately 70—one submitted by each publisher. Each song, in addition, had to be in quintuplicate—and no copy must carry any mention of publisher's, author's or composer's name.

With the five manuscript copies of each song, the entrant had to submit a record demonstrating the song—but the singer, another condition ruled, must not be a professional.

I can think of no fairer way of choosing the songs which were ultimately to be used in the series.

It was only when I actually began to investigate the 70 entries that I became amazed. Horrified is perhaps a better word.

WERE THESE AMATEURISH EFFUSIONS REALLY

THE TUNES THAT WERE TO SHOW THAT WE, TOO, COULD WRITE POPS? WERE THESE SONGS, MANY OF THEM ALMOST WORTHLESS ARTISTICALLY, REPRESENTATIVE OF BRITISH SONGWRITING? WERE THESE THE BEST THE INDUSTRY COULD PRODUCE?

Of course they were not!

Refrained

Those publishers who had been really interested (and subsequently I found out that there were quite a few who had not) had once again refrained from sending in their best songs, just as they had last year.

And, as a result, with possibly two exceptions, we selected 16 very average tunes from among a lot of rubbish.

Experience

I DO not pretend, let me hasten to say, that when I hear a song I am able to predict whether or not it will become a "hit."

I do, on the other hand, think I have had enough experience to judge what is a really good or a really bad song—which is quite different.

And, during the last two months, since the numbers we selected for this contest, I have heard no less than eight British compositions, accepted by British publishers, all of which were infinitely better than anything we had at our disposal—all of which could quite well have been submitted for the competition.

Ruined

If I heard eight, surely there must in fact be many more which I did not happen to hear. Yet none of them was submitted. Why not?

The publishers' point is that, had they submitted their best

songs (and many of them admit that they did not do so), and had these not been placed in the contest as winners—then they would have found it impossible to exploit those songs later and persuade the public that they were worth buying.

"How"—I have heard them say—"could we possibly expect to make a hit of a song which, before millions of viewers, has been adjudged inferior to its rivals?"

Another point raised is that a publisher may submit a good song, only to have it ruined by inferior presentation or incorrect interpretation.

And, of course, let's face it—the publishers are, from their point of view, perfectly right.

Spoiled

I SAW and heard, when watching the programmes, several examples of songs being spoiled; obvious beat numbers were presented as out of tempo ballads; elaborate orchestrations were used to accompany tunes that cried out for the simplest backing; lyrical ballads were turned into hot numbers to suit the style of a vocal group.

The publishers' other points were similarly valid.

Since we can hardly, therefore, blame the publisher for withholding his best wares in these circumstances; since, it must be admitted, not all the professional critics thought the programmes were as good entertainment as I did; and since, for these reasons, the programme left the listener with an erroneous impression of the British songwriter and what he can do—what of the future of the series?

Harmful

Does it, in fact, serve any useful purpose at all?

I say no. I say that in its present form it actually harms the song-writing industry.

I say that, the way the "Festival" is now, it is a case of a not-so-good time being had by all.

And I say, therefore: Next year, why not leave the whole thing to steam radio?

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New Rudy Muck mod., g.l., in s/h case	£26 0	£5 0	0/11 8 7
Conn, American, m.l. bore, g.l., bargain	£32 0	£6 0	0/11 15 5
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Lucian Bassi, pro-war mod.	£22 0	£4 0	0/11 4 6
B. & H. Regent mod., as new	£20 0	£4 0	0/11 4 10
New B. & H. "77" mod., com. w. s/h case	£23 0	£5 0	0/11 4 6

CLARINETS

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B. & H. Clinton mod., with Barret Action.	£20 0	£4 0	0/11 1 10
Rare bargain	£20 0	£4 0	0/11 1 10
Bass Clarinet, Hawkes, simple system, with covered holes	£25 0	£5 0	0/11 7 3

TRUMPETS

With cases	Cash	Dep.	Mthly.
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Dearman, Super, med. bore, g.l.	£18 0	£3 0	0/11 0 0
Frisco, med. bore, g.l.	£16 0	£3 0	0/11 5 0
B. & H. Emperor mod., lge. bore, g.l., as new, nickel mounts	£24 0	£5 0	0/11 5 10
B. & H. Westminster, lge. bore, g.l., as new, nickel mounts	£22 0	£4 0	0/11 4 6
B. & H. Imperial, med. bore, g.l., as new	£30 0	£6 0	0/11 12 8
Selmer, Lincoln, g.l., as new	£18 0	£3 0	0/11 0 0
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B. & H. Regent mod., m.l. bore, g.l., as new	£20 0	£4 0	0/11 1 10
New Rudy Muck, m.l. bore, g.l., in s/h case, 1 only	£22 0	£4 0	0/11 4 6
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Besson, Service, g.l. med. bore	£16 0	£3 0	0/11 5 0
Martin, U.S.A., m.l. bore, g.l. with nic. mnts	£25 0	£7 0	0/11 18 1
York, American, m.l. bore, g.l., as new	£22 0	£4 0	0/11 15 5
Pan American, by Conn, g.l., m. bore	£25 0	£5 0	0/11 7 3

TRUMPET-CORNETS

With cases	Cash	Dep.	Mthly.
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Besson, New Creation, g.l.	£18 0	£3 0	0/11 0 0
Conn, Cavalier, m. bore, g.l., as new	£21 0	£4 0	0/11 2 10

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Premier, No. 1, white pearl and chrome	£18 0	£3 0	0/12 0 0
Premier, de luxe, 14 x 6 1/2, white and chrome, as new	£17 0	£3 0	0/11 6 10
Ajax, Pimper, 14 x 5, cream and chrome	£15 0	£3 0	0/11 3 4
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	Cash	Dep.	Mthly.
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Ajax, 24 x 15, cream celluloid	£16 0	£3 0	0/11 5 0
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Concerning JAZZ

"CONCERNING JAZZ," edited by Sinclair Traill, sets out to cover a wide field, presenting essays by authorities on different aspects of jazz.

The natural result is a slightly off-balance picture of the whole, resulting from the different writing skills and critical faculties of the mixed bag of contributors.

The book contains interesting contributions by Mezz Mezzrow and Hugues Panassie. Both are liable to stray from their subject, but each has something to say, whether or not you agree with their logic.

One of the best pieces is "Evolution and Appreciation: A Perspective" by Stanley Dance, and Mike Butcher gives a sound account of "The Bopsters And Beyond."

Rambling

Gerald Lascelles produces a long, rambling piece on "The Piano In Jazz," which is notable chiefly for the length of its paragraphs and such gems as "This (Earl Hines) style has often been referred to as 'Trumpet Style,' although I often think that this misnomer arose simply from the fact that he attempted to adapt the phraseology of the trumpet to the piano." Well, what do you know?

The British jazz scene, both traditional and modern, is dealt with by Traill and Brian Nicholls, respectively.

The book contains 20 excellent photographs of both British and American jazzmen and guides to jazz on LP and EP discs. — Bob Dawbarn.

"Concerning Jazz" is published by Faber Popular Books at 12s. 6d.

Electric sounds

ALAN DOUGLAS'S *The Electrical Production Of Music* doesn't seek to extend the reader's knowledge of Hi-Fi, but deals instead with the production of musical sounds by electrical devices, including electronic organs and the various other contraptions that actually simulate the sounds of orthodox musical instruments.

"The Electrical Production Of Music": Macdonald and Co. (Publishers), Ltd., 28s.

MILLER MAGIC



● MILLER

THE Glenn Miller Orchestra, re-formed last May under the leadership of Miller's old friend Ray McKinley, may visit Britain in March—but it will only play for American Servicemen:

This is sad news for the fans because the new Miller orchestra is one of the most interesting developments in the U.S. popular field.

GUITAR SOLOS

NEVER before has there been such a boom in guitars. Dealers all over the country report a fantastic demand for this instrument—a demand which they are finding it difficult to meet.

Now, for the benefit of the thousands joining the guitar ranks, Dick Sadler has produced an Album of Guitar Solos (Feldman and Co., 2s. 6d.) in which some of the best of the good old favourites are arranged in a very clear and simple way.

Entertain

This is a style which we do not hear often enough these days, for it enables the performer just to entertain others without the need of a backing.



Nevertheless, Dick has wisely included the chord symbols so that the pieces can be played as a duet or used by a trio for extemporisation.

Ten tunes

The album contains ten tunes ("Dinah," "Moonlight Bay," "When You're Smiling," etc., and at half-a-crown this works out at 3d. a tune—the next cheapest thing to a smile!

Full marks, Dick! And full marks, Feldman's!—Bert Weedon.

The band is having an impressive success playing Miller originals and new tunes faithfully arranged in the Miller manner. It has done big business on tour and followed the Dorsey band into the Statler Hotel's Café Rouge.

Charm

The band's success is the latest indication of the Miller phenomenon. First came the successful film, "The Glenn Miller Story." The first two Miller record albums, selling at the unheard-of price of 25 dollars (over £8), sold 159,000 copies, amounting to about £2,200,000.

Why is Miller's music still so popular 14 years after his death and in the era of rock-'n'-roll? Over a drink at the Statler, McKinley explained: "I think it's because of its

charm and simplicity. It always sticks pretty close to the melody and it has an identifying sound."

And why has the McKinley band clicked when previous attempts to copy Miller have failed?

Said McKinley: "We have Glenn's original library and we stick to it. Other people have tried to modernise and improve on him and you can't do that."

The feel

"Ralph Flanagan never sounded like Miller to me. His arrangements never got the feel of his music."

McKinley is probably the only man who could completely re-create the spirit of the Miller music. He was a friend and admirer of Miller from the time when they met in Chicago in the early 'thirties through to his death in 1944.

Miller chose McKinley as drummer when he organised the Dorsey brothers' band. When Miller left to arrange for Ray Noble, McKinley stayed on. But they teamed up again when Miller formed the service band during the war.

Treatment

McKinley led the orchestra, and he took over when Miller disappeared.

In the new band the man who gives new numbers the Miller treatment is pianist-arranger Joe Cribari. Other arrangements are done by Deane Kincaide, one of the original arrangers for Tommy Dorsey.

Other key members of the band are Lenny Hambro, lead alto, one of the top jazz musicians in the country, and Ed Zandy on "jazz trumpet."

JAZZ FOR LUNCH

ONE of London's most unusual jazz amenities is the Fleet Street Jazz Club where every Friday lunch-time some 400 enthusiasts listen to top jazzmen as they munch their ham sandwiches.

The club is unique in its presentation of weekly lunch-hour sessions and in the wide range of jazz tastes it has catered for. American stars like Jimmy and Marian McPartland have played there, and so have British jazzmen Johnny Dankworth, Humphrey Lyttelton,

Son of former Jack Payne pianist Bert Whittam, Ray has a passion for details and a wide taste in jazz which is reflected in his presentations.

Ray formed his Press Gang and the club back in July, 1954. Original members of the Gang, Len Doughty (tpt.) and Glyn Morgan (drs.), are still with the group.

Plastered!

After about ten weeks at the Albion public-house, Ludgate

Circus, the club moved to its present premises in Fetter Lane.

"We were forced to move because the floor was getting broken and plaster kept falling into customers' beer in the saloon bar," explains Ray.

There are now some 3,000 members.

He maintains that his members like any type of jazz as long as it is exciting, and today (Friday) presents the new Don Rendell Mainstream group.—

—Bob Dawbarn

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PLEASE NOTE! Tickets Available from Noon Saturday



● Ray Whittam

Kenny Graham, Kenny Baker, Ken Colyer, Chris Barber and Eddie Thompson.

The bands of Mick Mulligan, Mike Daniels and Charlie Galbraith are regulars, as well as the resident Press Gang, originally formed from newspaper employees.

On one occasion most of the cast of "Jazz Train" gave a performance for the Club's members.

Typical was a recent session which produced some of the best and most swinging jazz I have heard from British jazzmen.

Solid beat

Leading on that occasion was trumpeter Kenny Baker, with George Chisholm (tmb.), Derek Collins (tr., clt.), Derek Smith (piano), Lennie Hastings (drs.), and one of the club's discoveries Ron Biggs, a fine bass player with a phenomenal technique and solid beat.

Man behind the venture—"It's a dictatorship really," he declares—is semi-pro. tenor saxist and newspaper publicity man Ray Whittam.

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- FRI. MARCH 15 - CITY HALL, SHEFFIELD
- SUN. MARCH 17 - HIPPODROME, MANCHESTER
- THURS. MARCH 21 - PHILHARMONIC, LIVERPOOL
- FRI. MARCH 22 - TOWN HALL, BIRMINGHAM
- SAT. MARCH 23 - CITY HALL, NEWCASTLE-O-T.

And two other venues as negotiated. GEORGE LEWIS will play for up to two hours with the Band on each Concert and certain Trio features.

Baby Dodds was

● DODDS

the greatest I ever heard

DESCRIBING A NIGHT AT THE MIDWAY GARDENS BALLROOM, SOMEWHERE ABOUT THE YEAR 1924, WHEN HE HAD TAKEN OVER FOR A SET ON BANJO, EDDIE CONDON WRITES:

"I found I had a fan, a young drummer named George Wettling, who used to ride around the South Side on his bicycle listening to jazz bands."

Wettling forgot to tell me about the bicycle, or listening to Condon, but remembered that from the time he attended high school in Chicago he was a non-stop student of jazz, and particularly jazz drumming.

Although he was talking about distant days, Wettling's memories of musicians who gave him pleasure and inspiration were clear and often comprehensive.

Admired

In King Oliver's Creole Jazz Band was the one he admired most of all; when he called it to mind the players were in position in front of him, and he was at the table nearest to the drummer.

"I used to hear Oliver all the time, up at the Lincoln Gardens. You had Joe and Louis here, Johnny Dodds there. . . . Wettling would go through the personnel, dwelling on his first idol, Baby Dodds.

"Baby was the greatest thing I ever heard," he said. "There may have been others as great but I never heard 'em."

Wettling became friendly with Baby Dodds, and to a

SAYS
GEORGE WETTLING,
veteran jazz drummer who recently visited Britain with the Eddie Condon band. His two-part profile is concluded here by
MAX JONES

large extent modelled his drumming on Dodds's. And people who know them both from the early days tell me you can see, as well as hear, a lot of Dodds in Wettling's work. Zutty, another old friend, is also reflected in some of George's characteristics.

I did not ask Wettling for a catalogue of his favourite drummers, and I'm quite unable to quote his comments on those who forget to carry the beat, faithfully.

Livin' end

But at one time or another he answered questions or offered opinions on five besides Dodds. "Minor Hall?" he said. "I never got to meet him, but I like what I've heard of him. And his brother, Tubby Hall—man, he was the livin' end. And a guy you may not know, Benny Washington—he was with Hines—played terrific drums.

"Another I'll never forget is George Stafford. He died about the time I came to New York, so I didn't get to hear him in person.

But I have all the records I could find with him on, and though it's hard to hear everything I know he swung like a cat in a hammock.

"That's George Stafford on Condon's 'I'm Gonna Stomp Mr. Henry Lee,' and on some of Charlie Johnson's records. He was wonderful.

"Then I'll tell you who did the most for drums in my era—Gene Krupa: for bringing the drums into prominence, I mean. There used to be a heap of prejudice against the drums in radio and recording studios, still is some today. Gene helped to overcome that in the early days, and played a lot of percussion into the bargain."

Wettling is one of the (relative) old-stagers who has bothered to keep records. Armstrongs and Olivers are, to him, reminders of past delights at the Dreamland or Lincoln Gardens.

'Ten deep'

(Lil) Armstrong confirms that at the former place they would "line up ten deep" in front of Louis. "Mostly white fellows would line up in front of that stand—Hoagy, Art Kassel, Dave Tough and George Wettling."

George knows the Creole Jazz Band classics intimately and is glad to have them,

though none, he says, gives more than a feeble impression of what the music was like.

"It had so much rhythm." Here Wettling delineated typical Dodds intricacies behind the band's stomping.

Disgust

"Bom-bi-du-du-duh . . . that wasn't no two-beat, believe me." The happy look switched to one of disgust as Wettling considered this irritating label.

"I read this stuff [he didn't actually say "stuff"—M.J.] about 'two-beat' and I don't know what they're talking about. Who the hell ever played 'two-beat'?" he inquired bitterly.

George was fulminating at Mick Mulligan's flat this particular afternoon, and everyone present expressed his personal innocence. George continued, slightly mollified. "I heard some brass-band drummers 99 years ago employing a two-beat metre. But the jazz I was brought up on—what's that got to do with 'two-beat'?"

"So far as playing drums is concerned, it's not a question of two beats or four. It's a matter of feeding the band with rhythm and underlining what they're doing—that's what you call shading.

"And the secret of that is simply listening to the other fellow. There's no sense in even trying to play drums unless you listen to who you're playing with, and fit in with them.

"If you can't follow, you needn't bother starting on drums, that's my opinion. I consider myself an accompanist.

Those solos are just a waste of time—and usually put in to waste time.

Kicking

"Of course, my first job is to make those drums jump. What else can you do? You gotta have a beat, otherwise you may as well give up. The drummer has to keep a band kicking, so he must never let up with the beat.

"Playing the same written arrangements night after night can become very boring. That's why I prefer to work with a small jazz outfit.

"What makes Eddie's gang so great is that you never know what any of those guys are going to do next. And whatever the tempo, it's always swinging.



If you don't think so, you send somebody else up there."

We have no records of the band Condon brought to Britain—not one of his best. I should say, though able to give pointers in all departments to the local performers—but several LPs feature George in company with Wild Bill and the leader.

Soon after I met Wettling he told me: "You know, I once made a record for Paramount." This was the 1927 Jungle Kings coupling, and with a little straining we can hear it and him on a "Chicagoans" LP (London AL3503).

During the past few years

Wettling has freelanced in New York and enjoyed staying at home in a Greenwich Village apartment which used to belong to painter Stuart Davis.

He has broadened his musical experience in order to be capable of fitting into anything, as somebody said, from a jam session to a symphony concert.

But he doesn't object to being regarded as a Dixieland veteran, and the first story he told me was of Zutty's young niece, who was advised by her uncle to go and hear a band George recently worked with. Asked what she thought of it, the girl replied briefly: "That old man sure plays drums."

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SONGSHEET

by Hubert W. David

IT is just over three years since I first told you something about song contracts and, with the success achieved by many of our readers in the publishing field recently, it will not come amiss if we brush up our knowledge about royalties.

Many more publishers are accepting the Songwriter's Guild Standard Contract these days, so let us investigate this particular document.

In the first place you have to assign your copyright to the publisher in order that he has the power to negotiate and exploit your song. It has been usual in the past for a publisher to pay money on account of royalties on the signing of the contract.

This was a sign of good faith and merited an advance payment of £5, £10, or anything up to, say, £100, according to the status of the writers concerned. But now a songwriter prefers to be assured that something is going to happen to his song—a record in the can, or some particular use of the number which is going to produce royalties of some kind. Thus often the advance is now waived.

Records and films

IN consideration of having assigned your copyright to the publisher, he then guarantees you 10 per cent. royalty on the marked selling price of the sheet music, plus 50 per cent. of all royalties received from gramophone records.

In addition you also receive 50 per cent. of all moneys received from sound track use for cinematograph films, 50 per cent. of all receipts from publication in foreign territories, and a similar amount from any other source in respect of the exploitation of your work.

The Guild's Contract also includes a provision for a percentage to be paid to you for the use of the song in any periodical, newspaper or magazine. Some publishers will not agree to this latter clause, although I think everyone will eventually fall in line with this payment.

The first 250 copies issued of the sale copies of the song are regarded as complimentary for publicity purposes and are not accounted for royalty, and free professional copies may be issued at the publisher's discretion.

If you are not yet a member of the Performing Right Society, your share of any fees due on a published work can be collected for you by the publisher, providing he is a member. At this juncture I think I should mention that if the work is still only in manuscript form, broadcasting fees only can be claimed through the Mechanical Copyright Protection Society.

Ticklish point

NOW the Songwriter's Guild have pressed for a clause which will enable the copyright in a song to revert to the writers if that song has not been printed, exploited, performed or broadcast within two years from the date of the agreement.

This is a ticklish point, for a publisher may never know what valuable material he has on his hands these days. The opportunity to exploit a song can come out of the blue, even if a number has been on the shelf for 20 years.

In principle, the clause is a just and fair one, but it is the method of working it which may still need a lot more investigation, for I feel that this is the one clause which stops every publisher adopting the Songwriter's Guild Standard Contract.

SORRY, but the Songwriter Coupon must come out for a few weeks. So no more manuscripts or lyrics, please, until it appears again. Songwriting queries only may still be sent in without the Coupon for the time being.

WORDS AND MUSIC

DONEGAN'S THEME

LONNIE DONEGAN is to compose and sing the theme music for a new British film, "Light Fingers" which is being made by Parkside Films.

DAVID WHITFIELD is to sing the Tolchard Evans-Richard Mullan song "I'll Find You" in the 20th Century-Fox CinemaScope film "Sea Wif' And Biscuits," starring Richard Burton and Joan Collins. His voice will be heard behind the credit titles.

SINGER Zack Matalon, who has just completed his AR-TV series "Stranger in Town," is to play the lead in the musical "Harmony Close," which opens in Brighton on March 19.

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended February 16, derived from information supplied by 22 leading record stores. *

This week	Last week	Title	Artist	Label
1	(2)	YOUNG LOVE	Tab Hunter	London
2	(1)	GARDEN OF EDEN	Frankie Vaughan Phillips	Philips
3	(3)	SINGING THE BLUES	Guy Mitchell	Philips
4	(4)	DON'T YOU ROCK ME, DADDY-O	Lonnie Donegan	Pye-Nixa
5	(13)	DON'T FORBID ME	Pat Boone	London
6	(-)	KNEE-DEEP IN THE BLUES	Guy Mitchell	Philips
7	(11)	YOUNG LOVE	Sonny James	Capitol
8	(7)	SINGING THE BLUES	Tommy Steele	Decca
9	(8)	TRUE LOVE	Bing Crosby and Grace Kelly	Capitol
10	(5)	FRIENDLY PERSUASION	Pat Boone	London
11	(6)	BLUEBERRY HILL	Fats Domino	London
12	(14)	YOU DON'T OWE ME A THING	Johnnie Ray	Philips
13	(9)	ST. THERESE OF THE ROSES	Malcolm Vaughan HMV	HMV
14	(16)	ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY	Jerry Lewis	Brunswick
15	(10)	DON'T KNOCK THE ROCK	Bill Haley	Brunswick
16	(-)	KNEE-DEEP IN THE BLUES	Vipers Skiffle Group Parlophone	Parlophone
17	(12)	ADORATION WALTZ	David Whitfield	Decca
18	(15)	ROCK THE JOINT	Bill Haley	London
19	(-)	TUTTI FRUTTI	Pat Boone (Lon); Four Jones Boys (Decc); Art Mooney (MGM); Elvis Presley (HMV); Mel Tormé (V-Cor).	London

Two records "tied" for 5th, 13th, 15th and 19th positions.

STORES SUPPLYING INFORMATION FOR RECORD CHART:
 Handprints Music Stores, Ltd., Edinburgh, 1; Best For Records, London, E.18; Dave Wholesale, Ltd.; Manchester, 1; E. J. Carroll, Manchester, 15; Reg. W. Reed, Ltd., London, S.E.15; Hickson, Slough; A. B. Topley, London, S.E.15; Boyd's, Cardiff; Saville Bros., Ltd., South Shields; W. A. Clarke, London, S.W.8; Regency Service Co., Bolton; Glyn Lewis, Ltd., Blackwood; Imhof, London, W.C.1; A. V. Ebbelwhite, London, E.C.3; Leading Lighting, London, N.1; Mervin's Music Mart, Merton, S.W.19; Hartley's Music Stores, Leeds, 1; Haggitt's, Ltd., West Hartlepool; Sydney Scarborough, Ltd., Hull; Sykes' Record Shop, Middlesbrough; J. W. Mansfield, Ltd., Worthing; News, Ltd., Liverpool, 4.

THIS copyright list of the 24 best-selling songs for the week ended February 16, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placing in parentheses.)

1.	(1)	SINGING THE BLUES (A) (2/-)	Frankie Vaughan Phillips
2.	(2)	GARDEN OF EDEN (A) (2/-)	Duchess
3.	(3)	TRUE LOVE (A) (2/-)	Chappell
4.	(4)	FRIENDLY PERSUASION (A) (2/-)	Robbins
5.	(13)	YOUNG LOVE (A) (2/-)	Cromwell
6.	(8)	I DREAMED (A) (2/-)	Duchess
7.	(5)	YOU, ME AND US (B) (2/-)	John Fields
8.	(6)	JUST WALKING IN THE RAIN (A) (2/-)	Frank
9.	(9)	CINDY, OH CINDY (A) (2/-)	Dash
10.	(14)	ADORATION WALTZ (A) (2/-)	Bron
11.	(10)	ST. THERESE OF THE ROSES (A) (2/-)	Dash
12.	(7)	GREEN DOOR (A) (2/-)	Francis Day
13.	(16)	DON'T YOU ROCK ME, DADDY-O (B) (2/-)	Essex
14.	(12)	TWO DIFFERENT WORLDS (A) (2/-)	Spliff
15.	(11)	AUTUMN CONCERTO (F) (2/-)	Macmelodies
16.	(15)	GIVE HER MY LOVE (B) (2/-)	Michael Raine
17.	(17)	MORE (A) (2/-)	Berry
18.	(18)	A HOUSE WITH LOVE IN IT (A) (2/-)	Lawrence Wright
19.	(20)	MOONLIGHT GAMBLER (A) (2/-)	Morris
20.	(-)	KNEE-DEEP IN THE BLUES (A) (2/-)	Leeds
21.	(-)	DON'T FORBID ME (A) (2/-)	Campbell Connolly
22.	(22)	A LETTER TO A SOLDIER (B) (2/-)	David Toff
23.	(-)	THE BANANA BOAT SONG (A) (2/-)	Morris
	(21)	MY PRAYER (B) (2/-)	World Wide

Two titles "tied" for 23rd position
 A—American; B—British; F—Others
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BRITAIN'S TOP JAZZ RECORDS

London	Belfast	Glasgow
(Supplied by Rolo For Records, 368, Lea Bridge Road, Leyton, London, E19.)	(Supplied by the Gramophone Shop)	(Supplied by McCormack's, Ltd., 7, Cowcaddens Street, Glasgow, C.2)
1. ELLA AND LOUIS (LP) HMV-Verve	1. LONNIE DONEGAN SHOWCASE (LP) Pye-Nixa	1. BASIE (LP) Columbia-Clef
2. LONNIE DONEGAN SHOWCASE (LP) Pye-Nixa	2. ELLA AND LOUIS (LP) HMV-Verve	2. ELLA AND LOUIS (LP) HMV-Verve
3. KRUPA AND RICH (LP) Columbia-Clef	3. HAWAIIAN WAR CHANT Avon Cities Jazz Band, Tempo	3. JAM SESSION AT THE TOWER (LP) Ray Anthony, Capitol
4. BASIE (LP) Count Basie, Columbia-Clef	4. THIS IS TEAGARDEN (LP) Jack Teagarden, Capitol	4. CHRIS BARBER SKIFFLE GROUP (EP) Pye-Nixa
5. DON'T YOU ROCK ME, DADDY-O Vipers Skiffle Group, Parlophone	5. RAY BUSH AND THE AVON CITIES SKIFFLE (EP) Tempo	5. LONNIE DONEGAN HIT PARADE (EP) Pye-Nixa
6. BIXIELAND (LP) Eddie Condon, Philips	6. SANDY BROWN AT THE ROYAL FESTIVAL HALL (EP) Tempo	6. FOUR HORNS AND A LUSH LIFE (LP) London
7. WOODY HERMAN JACKPOT (LP) Capitol	7. HI-LO'S UNDER GLASS (LP) London	7. BABY DOLL, Ted Heath, Decca
8. LIONEL HAMPTON AND HIS GIANTS (LP) Columbia-Clef	8. DIXIELAND JUBILEE (EP) Teddy Buckner, Vogue	8. MAGNIFICENT C H A R L I E PARKER (EP) Columbia-Clef
9. HUMPH SWINGS OUT (LP) Humphrey Lyttelton, Parlophone	9. CHRIS BARBER SKIFFLE GROUP (EP) Pye-Nixa	9. DON'T YOU ROCK ME DADDY-O Lonnie Donegan, Pye-Nixa
10. JAM SESSION No. 5 (LP) Columbia-Clef	10. THE BESSIE SMITH STORY—Volume IV (LP) Philips	10. CONCORDE (EP) Modern Jazz Quartet, Esquire
	Birmingham	Manchester
	(Supplied by The Diskery, 64, Hurst Street, Birmingham, 2)	(Supplied by Hime and Addison, Ltd., and Record Rendezvous)
	1. ELLINGTONIA '58 (LP) Johnny Hodges, Columbia-Clef	1. CLIFFORD BROWN AND MAX ROACH AT BASIN STREET (LP) Emarcy
	2. CONCORDE (EP) Modern Jazz Quartet, Esquire	2. BASIE (LP) Count Basie, Columbia-Clef
	3. CHRIS BARBER SKIFFLE GROUP (EP) Pye-Nixa	3. LONNIE DONEGAN HIT PARADE (EP) Pye-Nixa
	4. GOSPEL SONGS—Volume I (EP) Marie Knight with Sam Price, Brunswick	4. HI-LO'S UNDER GLASS (LP) London
	5. JAZZ GIANTS—Volume I (LP) Emarcy	5. ELLA AND LOUIS (LP) HMV-Verve
	6. LIONEL HAMPTON AND HIS GIANTS (LP) Columbia-Clef	6. CONTEMPORARY CONCEPT No. 2 (EP) Stan Kenton, Capitol
	7. DJANGO (EP) Modern Jazz Quartet, Esquire	7. LOUIS ARMSTRONG AT THE CRESCENDO—Volume IV (EP) Brunswick
	8. HI-LO'S UNDER GLASS (LP) London	8. BABY DOLL, Humphrey Lyttelton, Parlophone
	9. HAMP 1958 (LP) Lionel Hampton, Oriole	9. DON'T YOU ROCK ME, DADDY-O Vipers Skiffle Group, Parlophone
	10. CLIFFORD BROWN AND MAX ROACH AT BASIN STREET (LP) Emarcy	10. GEORGE MELLY SINGS DOOM (EP) Tempo

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated February 20, 1957

This week	Last week	Title	Artist
1.	(2)	YOUNG LOVE	Tab Hunter
2.	(1)	TOO MUCH ..	Elvis Presley
3.	(4)	YOUNG LOVE	Sonny James
4.	(3)	THE BANANA BOAT SONG	Harry Belafonte
5.	(5)	DON'T FORBID ME	Pat Boone
6.	(6)	SINGING THE BLUES	Guy Mitchell
7.	(7)	BLUE MONDAY	Fats Domino
8.	(9)	MARIANNE	Terry Gilkyson
9.	(8)	MOONLIGHT GAMBLER	Frankie Laine
10.	(10)	THE BANANA BOAT SONG	Tarriers
11.	(11)	LOVE IS STRANGE	Mickey and Sylvia
12.	(-)	TEENAGE CRUSH	Tommy Sands
13.	(16)	MARIANNE ..	Hilltoppers
14.	(16)	BUTTERFLY	Charlie Gracie
15.	(-)	JAMAICA FAREWELL	Harry Belafonte
16.	(12)	JIM DANDY	LaVern Baker
17.	(-)	ONLY ONE LOVE	George Hamilton IV
18.	(-)	WRINGLE WRANGLE	Bill Hayes
19.	(-)	PARTY DOLL	Buddy Knox
20.	(14)	I DREAMED	Betty Johnson

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CALL SHEET

(Week commencing February 24)

Tony BRENT Week: Palace, Chelsea	Friday: Shakespeare, Hotel, Woolwich
CITY RAMBLERS Skiffle Group Week: Empire, Edinburgh	Saturday: Fishmonger's Arms, Wood Green
Joe DANIELS and Band Friday: Memorial Hall, Haverhill	PRINCE Sisters Week: Queen's, Blackpool
Johnny DANKWORTH and Orchestra Saturday: Taunton	Freddy RANDALL and Band Sunday: Royal Forest Hotel, Chingford
Friday: Empress Ballroom, Blackpool	Wednesday: Welcome Inn, Eltham
Saturday: Palace Hotel, Southport	Thursday: Manor House, Finsbury Park
Eric DELANEY and Band Sunday: Palace, Reading	Saturday: Lowestoft
Monday: Palais, Hammersmith	Eric SILK and Southern Jazzband Friday: Southern Jazz Club, Leytonstone
Tuesday: Embassy Ballroom, Welling	Saturday: New Carlton Ballroom, Shepherd's Bush
Thursday: Scala Ballroom, Leeds	Alex. WELSH and Band Sunday: Jazz Club, Wood Green
Friday: Middlesbrough	Tuesday: Bromley
Saturday: Corn Exchange, Peterborough	Wednesday: St. Albans
Nat GONELLA Week: Empire, Sunderland	Thursday: Nottingham
Bill HALEY Comets / Vic LEWIS Orchestra Sunday: Gaumont State, Kilburn	Friday: Filton, Manchester
Monday: Gaumont State, Kilburn	Saturday: Holborn
Tuesday: Gaumont State, Kilburn	
Wednesday: Theatre Royal, Dublin	
Thursday: Theatre Royal, Dublin	
Friday: Hippodrome, Belfast	
Saturday: Hippodrome, Belfast	
The KIRCHIN Band Week: Green's, Glasgow	
Cy LAURIE and Band Sunday: Bristol	
Tuesday: Or Laurie Club, W.1	
Terry LIGHTFOOT Jazzmen Sunday: Shakespeare Hotel, Woolwich	
Monday: Mack's, Oxford St.	
Tuesday: Mack's, Oxford St.	
Wednesday: Royal Oak Hotel, Dagenham	



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POP DISCS by Laurie Henshaw

I WISH the record companies catered for every musical faction with the zest and enterprise they display towards the rock-'n'-rollers.

Rock-'n'-roll discs are positively pouring off the presses. Many feature the "name" groups heard in current films; others are by bands and contingents which have obviously won a place in the release lists through the "virtue" of laying down a rock-'n'-roll beat.

If you plan a rock-'n'-roll party, here are three LPs and a batch of 45s that are sure to set the cats rocking. Since most follow the highly stylised formula of rock-'n'-roll, I will be content merely to list them—commenting only where the music is out of the general groove (or rut, depending upon how you listen):

★
TONY CROMBIE and his Rockets: "Rockin' With The Rockets" (Col. 33S1108). Titles: "Stop It," "Sticks And Stones," "Hear My Plea," "Rock Shuffle Boogie," "Forgive Me, Baby," "Rock 'n' Roller Coaster," "Red For Danger," "Take My Love," "Rex Rocks" and "Brighton Rock."

★
"ROCK 'N' ROLL" (London HB-C1067) comprises ten titles by seven bands—**CHUZ ALFRED** Combo, the **HAL SINGER** Band, **BOBBY BANKS** Orchestra, **ROCKIN' BROS** Orchestra, **BOB OAKES** Orchestra, **T. J. FOWLER** Orchestra, and **PAUL WILLIAMS** Orchestra. Titles: "Rockin' Boy," "Hot Rod," "Blues For Everybody," "Playboy Hop," "The Grinder," "You Gotta Rock And Roll," "Back-biter," "Wine Cooler," "Rooster Boogie" and "Frog Hop."

★
CLAUD CLOUD and his Orchestra also play a "Rock 'n' Roll" selection "Designed For Dancing" on **MGM D142**.

Titles: "Cloudburst," "Flip And Skip," "The Big Horn," "Bang-up," "High Winds," "Close Out," "The Double Whammy," "Around The Horn," "The Beat" and "Should I."

★
ON the 45s, I think Britain's **KIRCHIN** Band takes pride of place with an amusing satire on the whole rock-'n'-roll fetish with "Rock Around The World" (Parlo. 45-R4266).

SHANI WALLIS teams with the Kirchin boys to give an idea of what rock-'n'-roll might sound like in France, Germany, China and Russia. The hilarious outcome deserves a medal. Worth noting: the Kirchin Band plays with tremendous beat.

Titles (which have no relation to the treatment!): "Razzle Dazzle," "Rock Around The Clock," "Blue Suede

ROCK -'N'- ROLL

SWAMPS THE POPS



● Bill Haley and his Comets in action

Shoes," "See You Later, Alligator," "Giddy-up A Ding Dong" and "Dark Town Strutters Ball."

★
LITTLE RICHARD and his Band: "She's Got It," "I'm Just A Lonely Guy," "Heeey-Jeebies" and "Slippin' And Slidin'" (London EP RE-01071) and—a belated review arrival—"Long Tall Sally"/

"Tutti Frutti" (London 45-HL08366). Little Richard is billed "The Dean of Rock and Roll." He certainly preaches his creed with uninhibited fervour.

★
FOR the best beat of the lot: **BILL DOGGETT**: "Peacock Alley"/"Slow Walk" (Parlo. 45-R4265). Organist Doggett, plus gummy tenor, rocks with a devastating earthiness.

★
PICK of the rest: **ALAN DALE**: "Don't Knock The Rock" (Vogue-Coral 45-Q 7225).

JIMMY CAVELLO and his House: "Rockers," "Rock, Rock, Rock"/"The Big Beat" (Vogue-Coral 45-Q7226).

THE THREE CHUCKLES: "We're Gonna Rock Tonight" (HMV 45-POP292).

THE TEENAGERS featuring **FRANKIE LYMON**: "Teenage Rock" (Col. EP SEG7662). Titles: "Why Do Pools Fall In Love," "I'm Not A Know It All," "I Want You To Be My Girl," "I Promise To Remember," and (Col. 45-DB3878) "Baby

Baby"/"I'm Not A Juvenile Delinquent."

THE SQUADRONAIRES, conducted by **RONNIE ALDRICH**: "Rock And Roll Boogie"/"Right Now, Right Now" (Col. 45-DB3882).

IVORY JOE HUNTER: "You Can't Stop This Rocking And Rolling" (Col. 45-DB3872). Ivory Joe offers a salutary reminder that there's nothing "new" about rock-'n'-roll.

DON LANG and "Frantic Five": "Rock Mr. Piper"/"Rock Around The Cookhouse" (HMV 45-POP289).

IVY SCHULMAN and the Bowties: "Rock, Pretty Baby" (London 45-HL-N8372).

Finally, the master-mind of rock-'n'-roll—**BILL HALEY** and his Comets: "Rock The Joint"/"Yes Indeed!" (London 45-HL-P8371) and "Goodn' Around"/"Hook, Line And Sinker" (Bruno. 45-05641).

★
BACK to more normal offerings: **GEORGE CATES** and Orchestra give the Hollywood "celestial" treatment to "Anastasia" (Vogue-Coral 45-Q72229). The Parisian-styled "The Poodle Walk" features harpsichord effects.

JUST released by Decca is the **BEVERLY SISTERS'** recording of "Greensleeves" (45-F10853), which has already passed the half-million sales mark in the States.

The Bevs have obviously clicked with this disc on two counts: the treatment—befitting the song and the current trend—is simple, the backing bouncy.

In this latter respect, much credit goes to **ROLANI SHAW** for his adroit and liting shuffle-beat accompaniment.

There is every reason to believe that "Greensleeves" will soon make the Hit Parade here.

The Bevs' version of 1924's "I'll See You In My Dreams" is less successful. A more vigorous treatment of this number would have been better, I feel, than the somewhat hesitant rendering it receives.

★
TAB HUNTER is already well up in the Hit Parade with "Young Love" (London 45-HL-DB380), though I feel that the **Sonny James** version has more "magic"—as they say in the pop trade. "Red Sails In The Sunset," a British song dating from 1935, gets a mild rock-'n'-roll treatment on the reverse.

TROPICANA A FAIR SAMPLE

GERMAINE SMADJA AND GEORGES SOLCHANY (LP) Scaramouche (Vit; Modéré; Brasileira); Le Bal Martiniquais (Chanson creole; Biguins) (Ducrotet-Thomson MEL84009)

THOSE who have become interested in Latin-American music via Stan Kenton may want to pick up this disc as a fair sample of the kind of school that so many of the Kenton arrangers have come out of—Darius Milhaud's exercises in the jazz and Afro-Latin idioms.

Milhaud's interest in the music of the New World dates from 1917 when he was sent to Brazil as Secretary to the French Ambassador. The result of his new acquaintance with Brazilian music became obvious for the first time in his ballet "L'Homme et son désir," which appeared in 1918.

The year following, he wrote "Le Bœuf sur le toit," which turned out to be more Argentinian and Cuban than Brazilian (tango and habanera rhythms abounded).

Many of his other works, such as "La création du monde," the "Concertino de Printemps," "Carnaval à Nouvelle Orléans" (1947) and "Kentuckiana" (1948), bear the marks of his interest in New World Negro music.

Superior

The two works on this LP were written in 1937 and 1944—"Scaramouche" for two stage productions ("Le médecin volant" and "Bolivar") and "Le bal Martiniquais" for performance at Mills College.

The first movement of "Scaramouche" (Vit) is based on contrast between a dance tune and a nursery rhyme; the second movement (Modéré) goes from 4/4 into Brazilian 6/8 time; the third, *Brasileira*, is misnamed because the tricky beat is in rumba time—not in Brazilian meter.

Here, as in the first movement, there is some complex use of polyharmony.

"Le Bal Martiniquais" is based on two Martiniquen folk songs (not unlike those which Humphrey Lyttelton used in his "L'année passée"). In structure and development both pieces are far superior to anything Kenton has done.—Ernest Borneman.

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FIRST BRITISH ROCKIN' FILM COMPLETED

Star-gazing!

BRITAIN'S first rock-'n'-roll film—"Rock You Sinners"—goes out on general release next month.

The film, made by Small Films, features Tony Crombie and his Rockets, Art Baxter's Rockin' Sinners, Rory Blackwell's Blackjacks, Don Solland and his Rockin' Horses and singers Joan Small, George Browne and Dickie Bennett.

Big boost

A nation-wide publicity boost is to be given to the film. The bands and singers will plug it on their appearances in Variety during the coming

Release next month

months and songs from the film are to be plugged extensively on records, television and radio.

Film discs

Recordings of the film music by Tony Crombie, Dickie Bennett and Joan Small have already been issued.

Pressings by Art Baxter, Don Solland and George Browne are to be released in the near future. Crombie starts a Variety tour on March 4 at Edinburgh. He

will then play weeks at Sheffield, Manchester, Leeds and Leicester. Baxter has been booked to play weeks at Nottingham (March 4) followed by Huddersfield, Pilsbury Park, Blackpool, Middlesbrough and Carlisle.

ROCKIN' AT THE SAVOY!

DINERS at the Savoy Hotel are this week being given dance lessons in rock-'n'-roll.

To the tune of "We're Going To Teach You To Rock" played by the resident Sydney Simone's Savoy Orpheans, Hameda and Alan Gabriel demonstrate the steps before the guests take over.

Numbers played for the session include "Rockin' At The Savoy," which has been specially written by Sydney Simone.



Pardon, madam, your slip is showing...but June Marlow, singer with the Stargazers, does not seem to mind as she poses for this MM picture. You can hear June and the Stargazers in the BBC Show Band airings tomorrow (Saturday) and on Monday.

CANADIAN ROUND-UP

by Henry F. Whiston

MONTREAL, Wednesday.—The Birdland Stars of 1957, the biggest jazz package to take the road this year, plays Toronto's Massey Hall on March 14 and the Montreal Forum the next day.

With more than 5,000 tickets sold in Montreal so far, the Forum attendance is expected to near 10,000—probably the largest houses the package will play to.

Included in the line-up are the Count Basie Band with Joe Williams (winners of the 1956 Jazz At Its Best radio popularity poll), Billy Eckstine, Sarah Vaughan, Jeri Southern, the Terry Gibbs Quartet with Terry Pollard on piano, the Bud Powell Trio, the Phineas Newborn Quartet, Zoot Sims, Chet Baker,

Seldon Powell, Roy Kuhn (from Germany), Jimmy Jones, Richard Davis and Roy Haynes.

Hot and cold

BUDDY MORROW'S Band played at the McGill University Winter Carnival Ball recently. The Ball climaxed a rocking few days of Carnival Queen competition and the erecting of a huge ice palace in midtown Montreal.

Whose baby?

THE El Morocco Club here has booked Billy Daniels, Tony Bennett and Ted Lewis all within the next two months.

Lewis's appearance will spark a controversy over who wrote "When My Baby Smiles At Me." Montreal's Billy Munro claims he wrote it and sold it to Lewis for \$50 all those years ago.

MU contact

EMIGRATING to Hamilton, Ontario, is Denis Townsley, of Paignton, Devon. He should contact John H. Addison, secretary of Local 293 of the Musicians' Union, at 127, Gladstone Street, in Hamilton.

Crane River Band in jazz package

The Crane River Jazz Band, the traditional group from Middlesex, is to tour Germany next month with a show entitled "International Dixieland Jubilee."

The show will feature American clarinetist Mezz Mezzrow, the Michel Attenoux Band from France, and Germany's Two Beat Stompers.

Broonzy and Sellers welcomed by Barber

American blues singers Big Bill Broonzy and Brother John Sellers opened their British

tour at the Royal Festival Hall on Saturday.

They arrived in London on Friday—Broonzy by sea and Sellers by air from New York.

At a Press reception, Broonzy told the MM that at the end of the tour—his third in Britain—he is going to Holland to marry a Dutch girl.

This is Sellers' first trip outside America.

Impromptu duets

The two singers sang impromptu duets at the reception, where they were welcomed by Chris Barber, whose band will accompany them on most of the concerts, and singers Otilie Patterson and Beryl Bryden. See concert review, page 10.

Speakman gets the ex-Tower men a job

Drummer Tommy Speakman has formed a band composed entirely of ex-employees of the Blackpool Tower Company, who were thrown out of work by the recent fire in the Tower Ballroom.

It played its second date at the Marine Hall, Fleetwood, on Saturday.

Tommy's personnel is Tom Golding and Alf Leach (tpts.), Bill Lawton and Tom Small (tubs.), Frank Patrick, John McKenzie and Jim Makin (saxes), Ted Clark (pno.) and Bill Breakall (bass).

Mantovani goes to Leicester

RECENTLY returned from his American-Canadian tour, Mantovani makes one of his rare provincial appearances at a concert with his orchestra, at the De Montfort Hall, Leicester, on Sunday.

David Whitfield, accompanied by Frank Weir and his Orchestra, will be the attraction on March 10, followed by Winifred Atwell and Ken Mackintosh (17th), Chris Barber's Jazz Band (24th), and Slim Whitman with Eric Winstone and his Orchestra on March 31.

YORKSHIRE.—Name band attractions due at St. George's Hall, Bradford, include

Humphrey Lytton (this Sunday), Johnny Dankworth (March 24), Mitchell Torok and Cy Laurie (31st), Count Basie (April 4) and Jimmy Young (7th). . . . Guitarist Eric Morley has joined the Les Garratt Orchestra, resident at Bradford Textile Hall. . . . Bradford guitarist Ken Mawson and drummer Ken North will back organist Freda Hall at Felixstowe this summer.

MIDLANDS.—When the Coventry Theatre ends its pantomime run on March 30, once-nightly Variety will take over. The first show is headed by Jimmy Edwards and Lita Rosa. . . . Pianist Dennis Hunt broadcasts in "Rhythm And Blues" on the Midland Home Service on March 5. . . . The Maple Leaf Four will appear in "The Jack Jackson Show" on March 24. . . . Hedley Ward's Radio Players will be at the Bristol Hotel, Newquay, this summer.

LIVERPOOL.—Hal Graham has signed vocalist Jean Taylor for his band at the Rialto Ballroom. Merseyside's Gln Mill Skiffle Group has its first theatre

date on Sunday, March 3. . . . Mississippi Jazz Band's trombonist Johnny Howarth has been called up for National Service. He is replaced by Johnny Parkes, from New Ferry.

SOUTHAMPTON.—Southampton Rhythm Club, one of Britain's oldest jazz clubs, hopes to reopen at the Bay Tree Inn. . . . Don Gordon has joined the Tia Juana Jazz Band on trombone. Colin Brenton replaces Jimmy Frost on clarinet.

BRIGHTON.—Syd Dean has completed his new four-trumpet brass section with Bill McDermott, who comes from L-A leader Jimmy Cummins. . . . Ex-band-leader Gordon Homer has been appointed manager of the Regent Ballroom. . . . Jazz Club has opened on Wednesdays at Montpelier Hotel with the Art Parker Trio and the Riverside Jazzmen.

HULL.—The long-established Crescent City Jazz Band has been renamed Al Jenners Crescent City Jazz Band.

BOURNEMOUTH.—Younkman will appear with his band at the Home Life Exhibition at the Winter Gardens the week commencing on April 3. . . . The Hohner Accordion Orchestra from Grossingen, Germany, will make its first appearance at the Winter Gardens on March 15. . . . The Winter Gardens has also booked Mick Mulligan's Band for March 27.

TORQUAY.—Pianist Billy Doughty will lead a quartet at the Trecarron and Oswald Hotels, Babbacombe, this summer.

SURREY.—The Jubilee Jazzmen, from London, are resident at the recently opened Jazz Club at Farnham Memorial Hall.

'I Just Won't Rock 'n' Roll'

SAYS ROSEMARY CLOONEY

So there's no chance of a Clooney rock disc hitting the jackpot class of "Come on-a My House." Fact is, the new craze makes Rosemary see red and she'll tell you just why, in an exclusive PICTUREGOER interview. This week's issue is packed with the hottest and most intimate film and musical news, and, of course, the finest pictures of your favourite personalities. Call at your newsagent's today, and order Britain's Finest Film and Entertainment Weekly!



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Picturegoer

OUT THURSDAY, 28th FEB. — 4d.

Jazz Discs By Bob Dawbarn

"JAZZ WEST COAST" (LP)
 "An Anthology of California Music"
 Bockhanal (d); Soft Shoe (k); Tiny
 Capers (j); I'll Remember April
 (m); Waiting Vessel (l); Happy
 Little Sunbeam (c); It Had To
 Be You (n); Low Life (D); There
 Will Never Be Another You (e);
 Lotus Bud (f); Darn That Dream
 (b); Speak Low (g); Two Can
 Play (h); Oh, Lady Be Good (a)
 (Vogue LAE12038)

(a)—Les Konitz (alto) with The
 Gerry Mulligan Quartet; Mulligan
 (arr. bar.); Chet Baker (tpt.); Joe
 Mondragon (bass); Larryunker
 (drs.). February, 1953. Hollywood.
 (b)—Gerry Mulligan Quartet;
 Mulligan (arr. bar.); Baker (tpt.);
 Carson Smith (bass); Sunker (drs.).
 27/3/53. Hollywood.

(c)—Chet Baker Quartet; Baker
 (tpt.); Russ Freeman (arr. pno.);
 Smith (bass); Sunker (drs.). 3/10/53.
 Hollywood.

(d)—Chet Baker Ensemble; Baker
 (tpt.); Herb Geller (alto); Jack Mont-
 rose (arr. tr.); Bob Gordon (bar.);
 Freeman (pno.); Mondragon (bass);
 Shelly Manne (drs.). 14/12/53. Holly-
 wood.

(e)—Jimmy Giuffrè (clt.) with The
 Chet Baker Quintet; Baker (tpt.);
 Freeman (arr. pno.); Smith (bass);
 Bob Neel (drs.). 15/2/54. Hollywood.

(f)—Bud Shank (flute); Shorty
 Rogers (arr. bugel horn); Jimmy
 Rowles (pno.); Harry Bahasin (bass);
 Roy Harte (drs.). Spring, 1954. Holly-
 wood.

(g)—Laurindo Almeida Quartet;
 Almeida (arr. gtr.); Shank (alto);
 Bahasin (bass); Harte (drs.). 15/4/54.
 Hollywood.

(h)—Montrose (arr. tr.); Gordon
 (bar.); Paul Moer (pno.); Mondragon
 (bass); Billy Schneider (drs.). 22/7/54.
 Hollywood.

(i)—Shank (alto); Bob Enevoldsen
 (solo valve-tmb.); Maynard Ferguson,
 Stu Williamson (valve-tmb.); Claude
 Williamson (pno.); Mondragon
 (bass); Manne (drs.). Arr.: Bob
 Cooper. 22/7/54. Hollywood.

(j)—Clifford Brown Ensemble; Brown
 (arr. tpt.); Zoot Sims (tr.); Gordon
 (bar.); S. Williamson (valve-tmb.);
 Freeman (pno.); Smith (bass); Manne
 (drs.). 12/9/54. Hollywood.

(k)—Gerry Mulligan Quartet;
 Mulligan (arr. bar.); Jon Eardley
 (tpt.); Red Mitchell (bass); Chico
 Hamilton (drs.). 12/11/54. Stockton
 High School, California.

(l)—Shank (alto); Brookmeyer
 (valve-tmb.); C. Williamson (pno.);
 Buddy Clarke (bass); Sunker (drs.);
 unidentified string section. 29/11/54.
 USA.

(m)—Zoot Sims Quartet; Sims
 (tr.); Brookmeyer (pno.); Mitchell
 (bass); Sunker (drs.). 4/12/54. Hoover
 High School, Santiago, USA.

(n)—Bill Perkins (arr. tr.);
 Shank (tr.); Hampton Hawes (pno.);
 Mitchell (bass); Mel Lewis (drs.).
 2/5/55. USA.

All Am. Pacific Jazz Records.
 Note: Except in the cases of (l)
 and (n), recordings of the same titles
 by the same groups have been issued
 here previously, but in some cases
 different takes were used.

A PART from Bud Shank's
 "Low Life" and the Bill
 Perkins-Shank "It Had To Be

You," all these titles by the same
 groups have previously been
 issued here.

In most cases the tracks here
 are alternate takes to those
 already issued. On the whole, I
 can understand why they were
 not the first choices.

There are small recording
 blemishes on several titles and
 the music differs little in outline
 or quality from the discs we
 know.

The best tracks from previous
 LPs have not always been chosen
 —for example, the Laurindo
 Almeida Quartet's "Speak Low"
 is certainly not the best example
 of its work.

However, for collectors wanting
 a good representative selection of
 typical West Coast Jazz without
 buying the individual LPs this
 is a worthwhile anthology.

Particularly worthy of note is
 Clifford Brown's "Waiting Ves-
 sel."

SAM MOST SEXTET (EP)

Undercurrent Blues; First With The
 Most; Sometimes I'm Happy;
 Takin' A Chance On Love
 (Esquire EP113)

Most (flute, clt.); Doug Mettane
 (tpt.); Dick Hyman (pno.); Chuck
 Wayne (gtr.); Clyde Lombardi (bass);
 Jackie Moffit (drs.). Am. Prestige.
 10/7/52. USA.

OVER the past two years Sam
 Most has made some very
 fine recordings, but this 1952
 effort gives
 little indication
 of what was to
 come.

Apart from
 his flute work
 on "Under-
 current Blues"
 —reasonable if
 not particularly
 inspired—Most
 presents some
 lifeless clarinet
 on the other
 three tracks.
 Devoid of
 ideas and
 swing, he gets
 little support
 from the other
 five musicians.
 Drummer
 Jackie Moffit's
 irritating cym-
 bal work
 dominates
 "Sometimes"
 and "Takin'"
 and completely
 nullifies the
 efforts of
 Hyman and
 Lombardi to
 generate some
 degree of beat.

Even Chuck Wayne is affected
 by the general paucity of ideas
 and turns in a performance well
 below his usual form. Mettane's
 trumpet is another weak spot.

"FOUR HORNS AND A LUSH LIFE"
 (LP)
 I'll Never Forget What's Her Name;
 The Lo-Est; But Beautiful!

Dick Houglis (bar.); Maynard
 Ferguson, Herbie Harper, Tommy
 Pederson, Frank Rosolino (tmb.);
 Marty Paich (pno.); Red Mitchell
 (bass); Stan Levy (drs.); Russ Garcia
 (leader). Am. Bethlehem. 14/11/55.
 USA.

NOTHING much happens on
 this one. Just good, but not
 brilliant musicians, playing good,
 but not brilliant arrangements.
 A choir of three slide trom-
 bones, one valve trombone (Fer-
 guson) and baritone has a pleas-
 ing richness, but induces a feel-
 ing of indigestion by the twelfth
 track.

It is easy to listen to in small
 doses, but there is such a feeling
 of sameness and lack of climax
 that only ardent fans of the
 trombone should fork out their
 hard-earned shekels.

CHARLIE MINGUS (LP)
 Pithecanthropus Erectus; A Foggy
 Day; Profile Of Jackie; Love
 Chant.
 (London 12-in. LTZ-K15052)

Mingus (bass); Jackie McLean
 (alto); J. R. Montrose (tr.); Mal
 Waldron (pno.); Willis Jones (drs.).
 Am. Atlantic. 30/7/54. USA.

THIS is all pretty ghastly, and
 too many hearings might do
 permanent damage to the ears.
 Not that I think Mingus has
 not succeeded in what he set
 out to do. He has—but why
 bother in the first place?
 I never did like this sort of
 Programme Music where you
 are told what images you are
 expected to have at each bar—
 particularly when the images are
 of unmitigated ugliness.
 Worst of the tracks is certainly
 "Foggy Day"—completed with
 motor horns and whistles.
 "Erectus" is in four parts
 which, according to Mingus,
 represent humanity's evolution,
 superiority complex, decline and
 destruction. Let's hope the final
 stage is a little less painful to
 the aesthetic senses.

"Profile" by comparison, is
 much easier to listen to, with
 some good Jackie McLean and
 Mingus. "Love Chant" con-
 tains some good work from the
 two saxmen before they become
 submerged in dischord and
 dissonance.

HERB ELLIS (LP)
 Sweetheart Blues; Somebody Loves
 Me; It Can Happen To You;
 Pogo; Detour Ahead; Ellis In
 Wonderland; Have You Met Miss
 Jones?; A Simple Tune.
 (Columbia-Claf 12-in. 33CX10066)

Ellis (gtr.); Charlie Mariano
 (alto); Jimmy Giuffrè (clt., tr.,
 bar.); Harry Edison (tpt.); Oscar
 Peterson (pno.); Ray Brown (bass);
 Alvin Stoller (drs.). Am. Norgran.
 Early 1954. USA.

HERB ELLIS and his group
 play some good rocking
 music here, but, unfortunately,
 on some tracks—"Detour,"
 "Miss Jones" and "Simple
 Tune"—the excellent solo work
 is bogged down by unimaginative
 and lifeless arrangements.
 However, the soloists make it



● CHET BAKER

a very worth-
 while effort,
 with Edison
 winning the
 honours by
 a short head.
 Mention
 should be
 made of the
 first-rate drum-
 ming by Alvin
 Stoller.

AUSTRALIAN JAZZ QUARTET (LP)

Spring Is Here
 (b); Autumn
 Leaves (a);
 Thou Swell
 (a); Nostalgia
 (b); Platylus
 (c); Tune For
 Jaimie (c);
 April In Paris
 (a); These
 Foolish Things
 (c); Saxophone
 Pads (a); Have
 You Met Miss
 Jones? (a).

(London 12-in. LTZ-N15054)

(a)—Dick Healey (flute, clt., alto,
 pno.); Errol Buddie (tr., bassoon);
 John Brokensha (vb.); Bryce Rhode
 (pno.). Am. Bethlehem. October,
 1955. USA.

(b)—Personnel as for (a), plus
 Nick Stabulas (drs.).

(c)—Personnel as for (a), plus
 Jimmy Gannon (bass).

SUPERFICIALLY, there is great
 similarity between the AJQ
 and the MJQ. They share the

same gift for wedding different
 musical forms into jazz chamber
 music, the same respect for
 simple counterpoint and the use
 of jazz phrasing in the occa-
 sional classical context.

AJQ vibist John Brokensha has
 obviously more than a nodding
 acquaintance with the MJQ's
 Milt Jackson.

There, however, the similarities
 end. Jazzically, the AJQ's
 spiritual home is America's West
 Coast, and its general musical
 taste is far more catholic, at odd
 moments verging on light music.

In a classical sense the AJQ
 are more modern, owing also a
 debt to the Romantics, whose
 influence is never present in the
 work of John Lewis's men.

This is particularly true of
 pianist Bryce Rhode, whom I
 find least satisfying of a very
 fine group.

The instrumental versatility of
 Healey and Buddie is fantastic.
 It is amazing to hear them
 change from alto and tenor to
 flute and bassoon within eight
 bars of piano as they do in
 "Thou Swell." Difficulties in-
 volved by change of embouchure
 and instruments pitched in a
 different key mean nothing to
 them.

The variety of tone colours
 obtainable by the two men from
 combinations of alto, tenor,
 flute, bassoon and clarinet is
 fascinating.

Some of the group's work may
 not be jazz, but it is always very
 listenable and interesting.

Esquire ... NEW NAMES
 six tracks of off-the-beaten Trad. from the YORKSHIRE
 JAZZ BAND and ERIC BATTY'S JAZZ ACES.
 32-015 'WAR OF THE ROSES'
 20-074 HEY THERE, JON EARDLEY I
 a brighter trumpet hope, with apt support from J. R. Montrose et al.
 HEY THERE; DEMANTON; SID'S DELIGHT; IF YOU COULD SEE ME
 NOW.
 ... OLD HANDS
 20-076 GEORGE WALLINGTON
 takes 'one more giant step for, and in, jazz.' With Max Roach and Curly Russell,
 the trio 'just right of the avantgarde.'
 20-075 THELONIOUS MONK PLAYS
 'a striking example of a unique mind at work'. With Percy Heath and Art
 Blakey, and, in BLUE MONK one of the 'downest' and bluest blues since
 the birth of the same.
 ... MANY HANDS
 presenting the JAMES MOODY BAND 'for the jazz fans who like it basic with-
 out being corny, intense without being neurotic.'
 20-071 MOODY HI FI
 Nobody Knows the Trouble I've Seen; I've Got the Blues; Blue Walk; Faster
 James; It Might As Well Be Spring; Blues In The Closet; Moody Mood For
 Blues.
 20-077 JAMES MOODY'S MOODS
 NJR; 100 Years from Today; Keeping Up With Jonesy; Workshop; Over
 the Rainbow; Jack Ragas; Mambo with Moody; It might as well be Spring.
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Friday, 22nd February
SANDY BROWN'S JAZZBAND
with NEVA RAPHAELLO

Saturday, 23rd February
THE WHITE EAGLE JAZZBAND
with the MARTIN BOLAND SKIFFLE GROUP

Sunday, 24th February
DAVE CAREY'S JAZZBAND

Monday, 25th February
TERRY LIGHTFOOT'S JAZZMEN

Tuesday, 26th February
TERRY LIGHTFOOT'S JAZZMEN & the VIPERS SKIFFLE GROUP

Wednesday, 27th February
HUMPHREY LYTTTELTON AND HIS BAND

Thursday, 28th February
AL FAIRWEATHER SESSION
Sessions commence 7.30 p.m.
(Sunday, 7.15 p.m.)

Details of Club and Sessions from H.L.C. Office, 8 Great Chapel Street, W.1. Gerrard 7494

JAZZ CLUB CALENDAR

ALWAYS PROUD TO FLY THE FLAG FOR MODERN JAZZ!
Follow the crowd to...
Jeff Kruger's

"JAZZ AT THE FLAMINGO"
at the Pignale Restaurant,
190, Piccadilly, W.1.
Your hosts: "Pop" and Mrs. Kruger.
SUNDAY (24th), starting at 7...
So glad you all enjoyed last Sunday.
Try tonight's bill, too. Tony Kinsey's
best-ever Quintet with Harriott,
Efford, LeSage, Biannan... also,
united for one night only! Poli-
winners Tommy Whittle-Harry Klein
Quintet, featuring ace pianist Eddie
Thompson Compered by Tony Hall.
Come early again! Doors open 8.30.

At the FLORIDA CLUB,
Cafe Anglia, Leicester Square.
SATURDAY (23rd), 7.30-11.15...
A stomping, storming, swinging
session by Britain's best, Tony Kinsey's
earthy new Quintet, with Joe Har-
riott, Bob Efford, Tommy Whittle's
exciting All-Stars. Tonight's guests
include Ken Wray (who's blowing
brilliantly), the individual Dizzy
Reece, the relaxed Terry Shannon,
etc. Tony Hall emcees. You can't
beat this bill. So come as early as
you can.

HEY, YOU! Have you a combined
Flamingo/Florida membership yet?
Only 10/- till 1958. Better to join now.
Because there'll be lots of extra ses-
sions soon. Send P.O. and a.s.e. to
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CLUB M Midweek's greatest jazz
Mapleton Restaurant,
39, Coventry Street, W.1.

FRI., 7.30-11: The sensational new **TUBBY HAYES QUINTET** (vibes, piano, drums, etc.), **HANK SHAW QUARTET** (bass, trumpet, piano, etc.).

CLUB SATURDAY NIGHT IS BASIE For that thing called luxury, comfort, atmosphere and sensational music, there can ONLY be the **BASIE**, **Bix Curtis's "Club Basie,"** Doric Rooms, 10, Brewer Street, W.1.

SAT., 7.15-10.30: The sensation of '57, **TUBBY HAYES QUINTET**, with Harvey Courrier, Bates, Eyden. Plus the great, pop-winning baritone **HARRY KLEIN** with the **Derek Smith Trio**.

CLUB HALEY **ROCK-'N'-ROLL ROCK-'N'-ROLL** **MAPLETON RESTAURANT,** 39, Coventry Street, W.1. Every night is party night. **"Open This Week:—"** **THURSDAY, 7-11 p.m.;** **SATURDAY, 9.30-12.30 a.m.;** **SUNDAY AFTERNOON, 3-6;** **SUNDAY EVENING, EVERY SUNDAY NIGHT,** Great Rock-'n'-Roll Party, from 7.30 to 11 p.m. **DON'T MISS THIS!**

APPLY NOW! Send s.a.e. and P.O. for 5/- to "Membership," 23, Wardour Street, W.1, for membership of Clubs Haley Basie, "M.", etc.

FRIDAY (TONIGHT)
A CONTEMPORARY CONCERT. **FLEET STREET** welcomes the **DON RENDELL SEXTET** playing Jazz for TODAY in their unique way.—**ROYAL SCOTTISH CORPORATION, FETTER LANE, 12.45-1.45.**

A **KEN COLYER** session at Studio '51.

ALL OHEAM memberships valid. **THAMES HOTEL, Hampton Court; MIKE DANIELS DELTA JAZZMEN,** Listen, Jive, Licensed, 8-11 p.m.

AT SOUTH LONDON JAZZ CLUB, CHIESMAN'S RESTAURANT, LEWISHAM (opposite Clock Tower); **GRAHAM STEWART'S** New Orleans Seven plus **CY LAURIE** (personal appearance), 8 p.m. **OUR OPENING SESSION LAST WEEK WAS A SELL OUT! THANK YOU, RIVER CITY.** Next week we move to the "Black Bull," 316, Lewisham High Street.

CROYDON JAZZ CLUB Star Hotel, London Road; **RIVER CITY JAZZMEN,** Pete Curtis Polk and Blues Quartet.

CY LAURIE Jazz Club; CY LAURIE BAND, 7.15-10.45.

EALING: The famous Southern Stompers—"Fox and Goose" (Hanger Lane Station).

ELTHAM: BERNARD NEWLAND JAZZMEN,—Arcade Ballroom.

ERIC SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, 640 High Road, Leytonstone. Vocalist, **BERYL BRYDEN.**

FELLOWSHIP INN, Bellingham: Rock-'n'-Roll every Friday to Don Rouse and his Ravin' Rockers, starting 8 p.m.

HOT CLUB OF LONDON. We are now open **SUNDAY** and **FRIDAY TONIGHT** at 7.30: **CRANE RIVER JAZZBAND.**—Shakespeare Hotel, Powis Street, Woolwich.—See also **SUNDAY Club.**

MAINSTREAM MATINEE, DON RENDELL SEXTET today at Fleet Street's famous Lunchtime Jazz Centre in Fetter Lane.

OMEGA JAZZBANDS' Friday Club Members, guests West End Jazz Club, Mervyn Rd., W.13. Bar, refreshments, 7.30-11.

RED HILL, "GREYHOUND"; OWEN BRYCE.

ROCK-'N'-ROLL, Odeon (Majestic) Ballroom, Wembley, to Dave Shand and his Rockin' Rhythm.

STAINES: CAVEMEN Skiffle, "Boleyn Hotel," 8 p.m. See Sunday.

SATURDAY—contd.
HARRINGAY JAZZ CLUB, "Gay Academy," 49 St. Willington Road, off Westbury Avenue, Turnpike Lane, N.22: **IAN BELL'S JAZZMEN,** Jiving competition tonight. Prizes. Non-members welcome.

KINGSTON, "FIGHTING DOGS": Once again, **JUBILEE JAZZMEN.**

RICHMOND: BERNARD NEWLAND JAZZMEN,—Opposite Ritz Cinema.

SETH MARSH'S JAZZBAND AT BECKENHAM JAZZ CLUB.

THE MOST traditional pub in Kent: The "Bell," Bredhurst. Tonight: **Crescent City Jazzmen** and **Sundown Skiffle.**

WHITTINGTON HOTEL, Cannon Lane, PINNER (buses 209, 183; Tubes South Harrow or Pinner): **MIKE DANIELS DELTA JAZZMEN,** 8-11 p.m. Licensed bar.

WOOD GREEN: TERRY LIGHTFOOT'S JAZZMEN.

SUNDAY
A **KEN COLYER** session at Studio '51.

ALL TRAD musicians, Sunday afternoons, 3-6 p.m. Sit-in with the **Bill Brunskill Jazzmen** at **Cy Laurie Jazz Club,** Members 2/6, guests 3/6.

A **NEW ORLEANS** Concert with **KEN COLYER'S** Jazzmen, March 3, Adelphi Theatre.

A **ROCK-'N'-ROLL** session with **Leon Bell,** and his **Bellecats,** Studio '51, 10/11, Gt. Newport Street, W.C.2 3 p.m.

AT THE ROYAL FOREST HOTEL, CHINGFORD, 7-10.15: **FREDDY RANDALL AND HIS BAND.**

BOURBON STREET RAMBLERS and Skiffle Group.—The Barn, Broadlands Close, Ponders End, ENFIELD.—See also Thursday.

CAMBERWELL JAZZ Club: Society Jazzband.—"Rose," Edmund Street, 7-10 p.m.

CLUB OCTAVE, modern jazz 7-10.15 p.m., Hamborough Tavern, Southall 807 bus.

COOK'S FERRY INN, Edmonston: By members' request—the North's favorite jazz and skiffle show.

WHITE EAGLE JAZZBAND with the best of them all, **MARTIN BOLAND SKIFFLE,** Also, the **Marlborough Jazzband.** Dance. Listen. Bar.

CY LAURIE Jazz Club: GRAHAM STEWART'S SEVEN, Skiffle, 7.15-10.45.

DICK CHARLESWORTH'S JAZZ BAND, Derby Arms E Sheen.

HOT CLUB OF LONDON, 7 p.m.: **TERRY LIGHTFOOT'S JAZZMEN,** Shakespeare Hotel, Powis Street, Woolwich.

KENSINGTON, "COLENERNE," Earls Court; **Harry Walton's Dixielanders.**

NANCY WHISKEY CLUB, "Princess Louise," Holborn; **CHAS. McDEVITT SKIFFLE GROUP,** Guests: **JACK ELLIOTT, DERROLL ADAMS** and the famous **BOB KELLY.**

PARK LANE Jazz Club, Croydon: Dance and listen. Two bands! **SETH MARSH JAZZBAND, PETE STEWART SKIFFLE,** 7.30. Admission 3/-.
QUEEN VICTORIA, North Cheam: **MIKE DANIELS DELTA JAZZMEN,** Listen, Jive, Licensed, 7-10 p.m.

ROCKIN' AT THE MANOR, Manor House, N.4 (opposite Tube). Rock 'n' Roll to the **ROCK 'N' ROLL MARTYRS** with **BOBBY BREEN,** 7.30-11. Licensed bar.

STAINES: CHICAGO Jazzmen, CAVEMEN Skiffle.—"Boleyn Hotel," 7.30.

WOOD GREEN: ALEX. WELSH DIXIELANDERS.

MONDAY
BATTERSEA JAZZ CLUB, "Carnet of Horse," near Town Hall, 7.30: **TEDDY LAYTON'S JAZZBAND** with **TREVOR WILLIAMS,** plus **PENITENTARY FIVE SKIFFLE GROUP.**

EGHAM JAZZ CLUB, Hythe Social Centre: LEO GRAY'S JAZZBAND.

KINGSBURY BATHS CAFE: THE NEW COLIN SMITH BAND.

KINGSTON JAZZ CLUB (over Burtons): **CRANE RIVER JAZZBAND,** plus **New Hawleians Skiffle Group.**

NEW DOWNBEAT CLUB, Manor House, N.4 (opposite Tube), presents "THE BEST IN JAZZ," with the **TOMMY WHITTLE QUINTET,** featuring **Tommy** on tenor, plus **Courtesy, Harvey, Eyden** and **Bates;** plus **MIKE SENN Quintet.** Licensed bar, 7.30-11.

TUESDAY—contd.
STREATHAM JAZZ CLUB, Bedford Hotel, Balham Station; **THE DAVE CAREY JAZZBAND,** Guest: **NEVA RAPHAELLO.**

TUBBY HAYES will be playing at the **RITZ BALLROOM, Kingsbury Road, N.W.9.** Admission 3/-. Phone: Har. 0316 or Col. 7120.

WOOD GREEN: ALEX. REVELL JAZZMEN.

WEDNESDAY
CHRIS BARBER'S Jazzband, this Wednesday, "White Hart," Southall. Next week: **Terry Lightfoot's Jazzmen** and the **Dick Bishop Skiffle Group.**

CY LAURIE Jazz Club: GRAHAM STEWART'S SEVEN, 7.15-10.45.

DAGENHAM JAZZ CLUB, Royal Oak Hotel, Green Lane; **TERRY LIGHTFOOT JAZZMEN.**

GRAND OPENING of the **CHAS. McDEVITT SKIFFLE CLUB,** "Princess Louise," Holborn, 8 p.m. Many guests.

HARRINGAY JAZZ CLUB: STEVE LANE'S famous Southern Stompers, also Skiffle.

MODERN JAZZ at Club Perdido, 8 p.m. "Fox and Hounds," Sydenham.

ROCKIN' AT THE MANOR, Manor House, N.4 (opposite Tube), tonight. See also Sunday.

ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street; **ALEX. WELSH DIXIELANDERS.**

THURSDAY
ACTON: GREATEST ever yet! **The NEW Tony Kinsey Quintet!**—"White Hart."

ALAN JENKINS' JAZZMEN at Memorial Hall, Harrow Weald, 7.45 p.m.

A **ROCK-'N'-ROLL** session with **Rory Blackwell's Blackjacks,** Studio '51, 10/11, Gt. Newport Street, W.C.2.

AT THE MANOR HOUSE, N.4 (opposite Tube): **FREDDY RANDALL AND HIS BAND,** commencing 7.30.

BOURBON STREET RAMBLERS and Skiffle Group.—The Barn, Broadlands Close, Ponders End, ENFIELD. See also Sunday.

CY LAURIE Jazz Club: ALEX REVELL BAND, 7.15-10.45.

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JAZZ DISCS by Max Jones & Sinclair Traill

SIDNEY BECHET WITH SAMMY PRICE'S BLUESIANS (LP)
 St. Louis Blues; The Darktown Strutters' Ball; Back Home; Memphis Blues; Yes, We Have No Bananas; Dinah; Tin Roof Blues; The Jazz Me Blues
 (Vogue 12 in. LAE12037)

Bechet (sop.); Price (pno.); Harbia Hall (clt.); Emmett Berry (tpt.); George Stevenson (tmb.); Pops Foster (bass); Fred Moore (drs.). French Vogue, May, 1956, Paris.

HERE is Bechet back in his most exciting form, playing again with a group of men capable of feeling the music with him and stimulating him into new inventions on old tunes.

Sam Price's sextet already has an LP of its own out on Vogue (LAE12027) to prove that it can play good blues in a warm and uncomplicated fashion.

On this present LP, recorded six months later, the band sounds closer together, the excellent Berry is in better shape, and the players in general seem to be spurred by Bechet's commanding musicianship.

All the numbers are jammed; loose, rugged band choruses open each piece and are followed by a series of hard-swinging solos and then the closing ensemble improvisation.

The repertoire is not exactly fresh, but the tunes and formula chosen probably met with common consent since everyone sounds easy and happy and, with a couple of possible exceptions, consistently confident.

Right from verse one, track one, the spirit and the beat are there. "St. Louis" lends itself well to this kind of modern New Orleans-style transformation.

The solos flow—Hall's clarinet, husky in its intonation, somewhat resembling brother Edmond's; the trumpet big-toned, jumpy and full of blues inflections; the trombone somewhere in tone and ideas between Kid Ory, Trummy Young and Sandy Williams; the soprano overflowing with strength and inspiration—while the rest of the players provide a changing riff background.

In flood

At different times here, Bechet assumes the lead—few trumpet players can "live" with him when he's in flood—but he works well also in a subsidiary rôle, supplying brilliant harmonic motifs.

The medium-paced "Back Home," which turns out to be "One Sweet Letter," and, according to Stanley Dance's sensible sleeve note, runs for more than seven minutes, features Price in a characteristic solo and some very helpful accompanying work.

The rest follow the pattern. A fastish "Darktown Strutters" has Bechet blowing with Feet-warmers' force; "Memphis" is medium-slow with muted "growl" trumpet and standard romantic-Bechet blues; "Tin Roof" is a fine, lazy performance nearly nine minutes long; the unpromising "Bananas" still sounds a hopeless tune, though we have to admire what these musicians make of it.

Here and there mistakes occur, but in music of this kind—so unplanned, alive and driving—they are unimportant.

More serious is the fact that recording quality breaks down towards the end of Side One on my copy. It is a pity that this genuinely hot small-band jazz could not have been heard via top-grade recording.—M. J.

ing. Billie shows off her abnormal emotional powers and wonderful diction. On the very slow ballads, "Lover Has Gone," "What's New?" and "Hadn't Anyone," she demonstrates her ability to grip the attention of any but the most casual listener.

It is fine to hear that exciting Carter also again. He has been allowed plenty of solo space, and excels on "Prelude To A Kiss," "Please Don't Talk About Me," "What's New?" etc., and also plays intriguing accompanying figures behind Billie's singing on the jovial "Nice Work If You Can Get It." Don't miss the coda here, which shows Billie as a happy person once again.

The other star performer is "Sweets" Edison, who plays with perfect taste. He has good solos on "Please Don't Talk" and "Nice Work," and contributes a wonderful opening to "Gotta Right To Sing"—the best track on the record.

Only debits here are Kessel's guitar solos, which take too much space and, to my mind, don't quite fit the mood of the music.

BECHET AT HIS BEST

and the perfectly absurd picture on the sleeve.—S. T.

CY LAURIE BAND (EP)
 219 Blues; Forty And Tight; Once In A While; Pleading The Blues
 (Esquire EP 120)

Al Fairweather (tpt.); Johnny Pickard (tmb.); Cy Laurie (clt.); Alan Thomas (pno.); Johnny Potter (bjo.); Dave Wood (bass); Ron McKay (drs., washboard on*). 22/9/54. London.

IF only because of the presence of Al Fairweather on trumpet, I rate these the best sides ever recorded by Cy Laurie. Al gets nearer to the early Armstrong pattern than any other British trumpet player, and he is in excellent form on all these tracks.

He shows good control on the slow, and quite nicely relaxed, "219 Blues" and plays a fine solo against solo drums on the quicker "Forty And Tight." Alan Thomas also plays well on this track, exhibiting a good attack and showing a nice sympathy with the soloists.

Laurie's tone I find too thin for comfort, and most of his solos are far too derivative, but he has an obvious feeling for jazz and has played many worse sessions than this.

Fairweather is again in good form on the reverse. He takes a smartly-timed break on "Once In A While" and both leads and solos splendidly on the blues.

Good local traditional fare.—S. T.

TEDDY WILSON (EP)
 Air Mail Special; Night And Day; Nice Work If You Can Get It; Cheek To Cheek
 (Columbia-Clef SEB10054)

Wilson (pno.); Arvell Shaw (bass); J. C. Heard (drs.). Am. Clef. 1954. USA.

THIS, the second album of Wilson's piano solos, is perhaps even greater than the first; if only because the tunes suit him better.

"Night And Day" has always been a favourite of his, and on this gently swinging version he exhibits his usual fine taste and touch. "Air Mail Special," taken at very fast tempo, reveals Teddy's admiration for the Tatum style of piano playing. J. C. Heard's drumming on this track is spectacular but steady.

"Nice Work" sounds very relaxed. As with all good pianists, Wilson gets fine tone from the piano, his quiet improvisations taking in the full range of the piano.

"Cheek To Cheek," another favourite tune of Wilson's, is perhaps the swiftest of the four tracks. After the first chorus, he increases the tempo and builds up to a nice climax.

Excellent examples of some of the best work of one of jazz's most accomplished pianists.—S. T.

TURK MURPHY AND HIS JAZZ BAND (LP)

Creole Belles (b); Frankie And Johnnie (V) (a); Daddy Doo (b); Silver Dollar (V) (a); The Pearls (b); King Chanticleer (b); Ace In The Hole (V) (a); Mississippi Rag (b); Clarinet Foo Young (Cornet Chop Suey) (b); The Torch (V) (a); Five Aces (b); Panama (b).

(12 in. Philips BBL7652)

Murphy (tmb., voc.); Bob Helm (clt.); Don Kinch (tpt.); Wally Rose (pno.); Dick Lammi (bjo.); Bob Short (tuba). Am. Columbia. (a) 19/1/53. (b) 20/1/53. San Francisco.

© Sammy Price's band on stage in Paris. l-r, Emmett Berry's trumpet, Pops Foster, Herbert Hall, George Stevenson.



THIS is the season for quoting Condon, and since he writes about Turk Murphy's "creaky style of jazz" in his latest book, I quote him once more.

He was introduced to the band's name and music, he says, in the spring of 1955, when record-shop man Jack Crystal told him: "Turk Murphy is stirring up the commotion these days."

Condon continues: "What does Turk Murphy do?" I asked. "Wrestle?"

"With a trombone," said Jack.

Condon's first reaction to a Murphy LP was: "... the band had no drums; I could hear a tuba, a banjo and a washboard. This was music right out of the Museum of Natural Surprises."

At the end of the recital, he summed up: "Well, you don't have to be an authority to know it's less than modern."

The old-fashioned style of the playing is not the worst of its troubles. The band, as exemplified here, makes an effort to perform the vital traditional jazz of Morton, Armstrong and Oliver in its own way, and succeeds in

The forward line is not very quick on its feet, musically—only Kinch's trumpet sounding at all distinguished—and the rhythm section is a stranger to subtlety. Everything is predictable.

Much study of jazz practice has gone into the band passages (the music is predominantly ensemble), but a lot of them still come out ill-defined and tonally displeasing. This is often the fault of Helm, whose curious clarinet tone and pitching can be ruinous to solo or group endeavour.

Murphy sings four numbers, "Frankie And Johnnie," "Silver Dollar," "The Torch" and the friendly and now-familiar "Ace In The Hole," and gets close to

the peculiarly toneless quality of much home and Australian vocal talent.

The last-named piece has more life than most tracks and offers, in the contrast of the light, "dancing" trumpet behind the first vocal, an indication of what is wrong with the rest of the music: too much solidity, not enough rhythmic movement and not enough creative fire.

For anybody who has just come in on the revival, the record may have its merits. To someone who has heard Waters, Scooby and Murphy from the beginning, it sounds like rather tired heavyweight stuff. One thing I notice about the Murphy band is that it never seems to get any better.—M. J.



● Teddy Wilson

BILLIE HOLIDAY (LP)

Prelude To A Kiss; When Your Lover Has Gone; Please Don't Talk About Me When I'm Gone; Nice Work If You Can Get It; I Gotta Right To Sing The Blues; What's New?; I Hadn't Anyone Till You; Everything I Have Is Yours
 (Columbia-Clef 12 in. 33CX 10064)

Billie Holiday (voc.); Benny Carter (alto); Harry "Sweets" Edison (tpt.); Jimmy Rowles (pno.); Barney Kessel (gtr.); John Simmons (bass); Larry Bunker (drs.); unidentified tr. Am. Clef. 22/8/55. USA.

HELPED by some splendid playing from Benny Carter and Harry Edison, this record must rank with the best Holiday's of modern times. It is one of a set of three recorded in California: the first was released here as "Torching," and the second has only been released by the American Recording Society as a mail order package.

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 Eddie Thompson (piano); Jack Fallon (bass); Cedric West (guitar)
 Piano Moods—Vol. VI
 Mobile/Everything Happens To Me/I've Got A Pocketful Of Dreams/Lover's Leap
 NJE 1030

JIMMY SKIDMORE JAZZ GROUP 10" LP.
 Jimmy Skidmore (tenor sax); Bertie King (alto sax); George Chisholm (trombone); Leslie "Jiver" Hutchinson (trumpet); Max Harris (piano); Major Holley (bass); Phil Seaman (drums)
 Between The Devil And The Deep Blue Sea/You Took Advantage Of Me/Coquette

BERTIE KING JAZZ GROUP
 Bertie King (alto sax); Kenny Graham (tenor sax); Cliff Townsend (baritone sax); George Chisholm (trombone); Kenny Baker (trumpet); Derek Smith (piano); Cedric West (guitar); Lennie Bush (bass); Phil Seaman (drums)
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Picking a winner



Gipsy singer Danny Purches turned judge for a heat in the Miss Great Britain Beauty Competition last week at the Strand Lyceum. He is seen with winner Eileen Wheeler (2nd r.) and runners-up Joyce Cook (l.) and Julie Bouman. Danny appears in "The Alfred Marks Show" on Thursday.

SCOTT NEARLY MISSES AMERICAN DEBUT

THE Ronnie Scott Band nearly failed to make its opening dates in Pittsburgh and Detroit on Friday and Saturday of last week.

Reason? The New York dock strike.

The strike caused the "Queen Elizabeth," which was carrying the Scott crew, to be diverted to Halifax. The band was told it could not be in New York in time to travel on to Pittsburgh and Detroit.

Late change

Following transatlantic phone calls between London agent Harold Davison and U.S. promoter Irving Feld, it was agreed to cancel Scott's appearances on Friday and Saturday, and open up at Youngstown, Ohio, last Monday.

Then the Cunard Line stepped in to the rescue. The band was

Delayed by dock strike

flown to New York, where it arrived at 5 p.m. on the Friday. Promoter Feld then flew it to Pittsburgh—just in time to take

the stage with the package show starring Fats Domino

Reporting on the opening shows, MM New York correspondent Leonard Feather cables: "The package is top heavy with acts, so the Scott Band doesn't get much to do—but it received an excellent hand."

The package has already proved a big money-spinner. The Pittsburgh concerts grossed \$16,000 and the Detroit date \$24,000.

'CALL-UP' FOR TONY HANCOCK



Leaving on Sunday for a tour of Germany are (l.-r.) comedian Tony Hancock, tenorist-leader Betty Smith and singer Sylvia Campbell. They will star in a show which will tour British bases for 17 days. The Betty Smith Quartet will remain in Germany a further 100 weeks for a similar tour with Jimmy Edwards.

Getz quitting to become a doctor

New York, Wednesday.—Stan Getz said this week that he would shortly quit music and become a doctor.

The 30-year-old tenor star has already enrolled at a Chicago high school. When he graduates he will take a course in preliminary medical training.

"It'll be tough—but by the time I'm 40 I should have my MD."

MD for Teenagers

Larry Macklin, currently at the Alexandra Theatre, Birmingham, is to be MD for the Teenagers during their tour in Britain.

Billy Eckstine for Britain in August

American singer Billy Eckstine is to make his fourth British tour in August.

"Mr. B" is expected to be here for about a month and will again be accompanied by his pianist Bobby Tucker.

'New Look' for Parnell Band

JACK PARNELL has given notice to four members of his band. In addition, two are leaving to join other outfits.

Tommy Trinder is pick of the tops

The Annual Baton Ball, staged by the Music Directors' Association, is to be held at the Café de Paris, W., on March 10.

The attractions will include the presentation of the MDA Oscar, awarded annually as a mark of esteem to one particular member of Show Business.

This year's recipient will be Tommy Trinder.

Highspots of the evening will include one or more bands made up of famous bandleaders.

Joining Jack are Norman Steinfalt (pno.), Lennie Bush (bass), Bill Geldard (tmb.), from the Johnny Dankworth Orchestra, and Ronnie Hughes (tpt.).

The four Parnell men under notice are Brian Brocklehurst (bass), Ronnie Roullier (pno.), Ian Hamer (tpt.) and Reg Lenner (tmb.). They play with the band for the last time on Saturday, March 2.

Saxists leave

Tenorist Gray Allard and altoist Don Honeywell are set to join Lou Preager and Oscar Rabin respectively.

The Parnell Orchestra starts a peak-hour ATV series next month. It will have its own spot on the series and also accompany guest artists.

BRITISH STARS TO BACK MULLIGAN

BRITISH jazz stars have been fixed for the "Jazz Today" unit which will tour the country with America's Gerry Mulligan Quartet.

Lined up for the tour are Bert Courtney (tpt.), Jimmy Skidmore (tnr.), Dave Shepherd (clt.), Eddie Harvey (tmb.), Ken Moule (pno.), Ken Sykora (gtr.), Allan Ganley (drs.), and probably Lennie Bush (bass) and Geoff Taylor (alto).

Mulligan's opening date will be at the Royal Festival Hall on April 27, but the venues for the rest of his 16-day tour had not been fixed at press time.

Nat Temple starts a BBC-TV series

Nat Temple starts a six-week BBC-TV series, "Beauty Box" today (Friday) with a 17-piece orchestra.

Nat's wife, Freda, gave birth to a daughter on Thursday at a Kensington nursing home.

HALEY FILM

From Page 1
ing, singing crowds following the Comets' first house appearance at the Odeon, Glasgow, on Monday.

There has been a complete sell-out of tickets for the Haley concerts at London's Kilburn State this Sunday, and seats for the second houses on Monday and Tuesday have also been snapped up. There remain only a few seats for the first performances.

On returning to the States, Haley is due to make a "Triumphant Return From Britain" TV appearance on Sunday, March 24. Negotiations are proceeding both with the Ed. Sullivan and Steve Allen TV shows.

GOLFERS MEET

The Musicians' Golfing Society holds its first Annual General Meeting at Victory House, Leicester Square, on March 25, from 11 a.m.

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