

# Melody Maker

FEBRUARY 8, 1958 World's Largest Sale EVERY FRIDAY 6d.

## The Beat is here!

See Page 11

### ACE ARRANGER HITS OUT AT...

## Saturday Blues

# TRASH ON RECORDS



Britain's number one blues singer, Otilie Patterson, sings the blues for the fans who packed the Royal Albert Hall on Saturday for the first of the BBC Light Programme's 1958 "Jazz Saturday" shows. In this Ron Cohen shot, she is backed by Chris Barber sideman Monty Sunshine on clarinet. For more pictures turn to p. 20.

## THE BEST OF BOTH WORLDS

THE best of both worlds — that's what the MELODY MAKER brings you every week.

Last week, the brand new "Pop Special" was introduced to bring you the latest news and views of the World's top disc stars.

This week, for the jazz fans, MELODY MAKER's world-famous jazz critic MAX JONES starts a new column. Week by week he will take you behind the scenes of "This World Of Jazz."

These are just a few of the stars in this week's issue—

LOUIS ARMSTRONG

MICHAEL HOLLIDAY

DAVE BRUBECK

MARIO LANZA

DUKE ELLINGTON

JERRY LEE LEWIS

JOHNNY DUNCAN

BRITAIN'S ace arranger Johnny Keating this week took another swipe at the music business, which he quit last week. These are the people he blames for it getting "worse and worse."

Target Number One for Keating is the big disc labels. "Public taste

has always been low," he says, "and they are playing down to the public and all quality has gone."

Target Number Two is what he calls the "amateurish performers" in such programmes as "Six-Five Special." "The teenagers make their own stars these days, and good luck to them, but they are in-  
Back Page, Col. 5

## 25 ONE-NIGHTERS FOR THE CRICKETS



The Crickets—Buddy Holly (top) with Gerry Allison and Joe Mauldin.

AMERICA'S singing Crickets and guitarist-vocalist Buddy Holly will start a 25-concert tour of Britain at the Trocadero Cinema, Elephant and Castle, on March 1.

They follow with Kilburn State (2nd), Southampton Gaumont (3rd), Sheffield City Hall (4th), Stockton Globe (5th), Newcastle City

Hall (6th), Wolverhampton Gaumont (7th), Nottingham Odeon (8th) and Bradford Gaumont (9th).

Other dates are expected to include Ipswich Gaumont (15th), Cardiff Capitol (24th) and Hammersmith Gaumont (25th).

### British stars

British artists who will tour with the Crickets are the Tanner Sisters, Gary Miller, Des O'Connor, and Ronnie Keene and his Orchestra.

Tenorist-leader Ronnie Keene will front a 14-piece band.

The Tanner Sisters will appear in ABC-TV's "Top Numbers" on Sunday (9th) and "Late Night Show" on February 22. They air in "Workers' Playtime" from Whitley Bay on February 20.

## Treniers due here for April tour

The top American rock-'n'-roll group, the Treniers, are due in Britain in April for a six-week Variety tour.

The opening date and itinerary are not yet fixed.

## British tour for Gary Crosby?

GARY CROSBY, the singing son of "Groaner" Bing, is in line for a British tour.

Gary has just signed with World Pacific Records, whose European Chief, Joe Napoli, was in London this week to complete arrangements for June Christy's Easter tour of Britain and fix one for Crosby.

## WELCOME TO BRUBECK

THE Dave Brubeck Quartet is due in at London Airport from New York today (Friday) for its 15-day British tour.

With polltoppers Dave (pno.) and Paul Desmond (alto) are Joe Morello (drs.) and the Quartet's new bassist, Gene Wright.

Also making the tour is Dave's wife and two of their five children.

The tour kicks off tomorrow (Saturday) with two sell-out concerts at the Royal Festival Hall.

### Kinsey exchange

Cooper and Shank will come to Britain with June—but not to play.

Says Napoli: "We are hoping to fix an exchange with your Tony Kinsey group so that Shank and Cooper can play Britain later."

Also being lined up for an October European tour are Shorty Rogers and his Giants.

## POP RELIGION IS DELAYED

A RELIGIOUS programme featuring Frankie Vaughan, due to be televised by ABC from Birmingham on February 16, has been postponed indefinitely.

A spokesman for ABC told the MM on Tuesday that permission was still awaited from the Central Religious Advisory Committee, which has to approve religious programmes on ITV or BBC.

"But it is not the only

reason," he added. "We are still deciding if we are on to the right idea. We want to be sure before we go ahead."

The programme, entitled "Facing Tomorrow," was planning to re-create the atmosphere of a youth club.





# Pavlov's dogs

LAST week Max Jones expressed surprise that my band was booted by a section of the audience at the Albert Hall Carnival of Jazz. Having devoted every energy for the past two years towards alienating a certain section of the jazz following whose attentions had become an affliction and an embarrassment, I must say I was neither surprised nor offended.

## Humphrey Lyttelton's column

Let's be fair. Through every medium at my disposal I have been booing them for years—why, therefore, shouldn't they boo me? We have a perfect understanding. They know that I cherish them with as much affection as I would a nest of black widow spiders under the floorboards. And I am quite confident that, from where they stand, I am indistinguishable from a malignant and filthy baboon.

### FACE TO FACE

Our paths seldom cross. It's only when, through negligence, I find myself involved in a multi-band extravaganza of trad jazz that we come face to face.

They have come to hear one sort of traditional jazz. My band elects to play another sort of traditional jazz. And so, as soon as my name is mentioned, they set up a spontaneous mooring with all the conditioned reflexes of Pavlov's dogs.

But for the fact that I am kept busy playing music for the remainder of the audience who are willing to listen to what we have to say, I should be mooring back, heartily.

There are, of course, boos and boos. Basically all booing is undesirable and unnecessary. It gives even the handsomest

human face the look of an ex-haling codfish. It makes an inane, subhuman noise—and, at an all-night jazz shindig, it is apt to be heavily laden with noxious alcoholic fumes.

### RETALIATION

It may even spread diseases, like the kindred coughs and sneezes. And, so far from discouraging the performer, as the simple absence of applause would do, it arouses his fighting spirit and ensures that he plays louder and longer, thus defeating its own ends.

Booing by one's own supporters, who under stand what one is doing but feel that one is not doing it well enough, might reasonably give the performer a jolt.

Booing which starts as soon as one appears on the stage is as insignificant as the lowing of cattle in a distant field.

Did somebody say cornfield?

## VIC ASH

MM poll-topping clarinettist, says in the USA...

ANY account of a visit to the United States is bound to read like a catalogue of the entire jazz world. In two weeks during my recent visit with my quartet, I heard so much jazz that it became difficult to grasp it all. I got off to a wonderful start when Ben Webster invited me to the CBS TV studio to watch a show called The Seven Lively Arts, which turned out to be sixty minutes based on the twelve bar blues. In the band were Basie, Ed Jones, Freddie Greene, Jo Jones, Hawkins, Webster, Lester, Mulligan, Joe Newman, Eldridge, Billie Holiday, the Jimmy Giuffre Trio and the Thelonius Monk Quartet. All in one hour.

After that marvellous start, it was jazz all the way, with the Sonny Rollins quartet at a Jazz for Night People in Greenwich Village. And then on to Birdland where Basie was playing. Although I suppose it is almost impossible to pick a best out of all this fantastic galaxy of jazz talent, I think my personal preference was for the Horace Silver group I saw at Greenwich Village's Café Bohemia.

Monday night at Birdland is jam session night. All kinds of unblinded musicians come and sit in. It can be good and bad. The night I went there it was both. The main group featured Lou Donaldson, Donald Byrd and Roy Haynes and it was very good. But a group called the Jazz Masters was bad. There are several groups in Britain who outclass them. But it was in Boston that I finally caught up with my favourite musician, Stan Getz, who was at the Storyville. He said he would like to play in Britain but was a bit doubtful



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# NOW WE'RE

"WHAT in heaven's name is happening to popular music? Do none of the old standards still hold good? Are you a square if you try to sing in tune; if you like relaxed, well-scored accompaniments; if you can read or write?"

With those words I introduced the subject last week. Now let's get to grips with it.

It is not a pleasant subject.

It is not pleasant to watch a whole generation of British teenagers associate themselves with the cheapest music even America has yet produced.

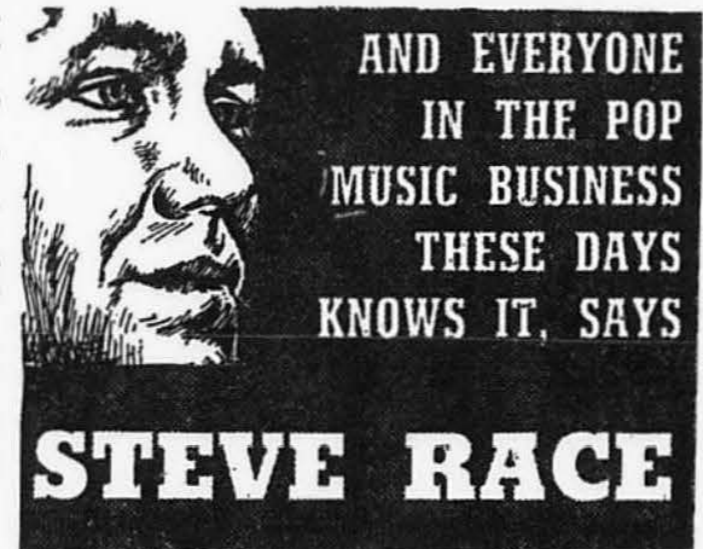
It is not pleasant, to take a more specific case, to hear a bunch of sub-teenagers (The Imps) taught lyrics about the sexual attractions of a "Dim Dumb Blonde" for a recording session.

### Infantile

By "pop music" in this context I don't mean the records of Ella Fitzgerald, Perry Oomo, Dickie Valentine, Johnny Mathis or a hundred other artists whose work still preserves a high standard of taste and musicianship.

I mean that particular kind of infantile and often suggestive chanting known by such names as "rock-'n-roll", "rockabilly" and—yes, let's include it—"skiffle".

As I suspected would happen, the thin dividing line between rock-'n-roll and skiffle-for-profit has just about vanished. Though I still welcome genuine amateur skiffle as a revival of home music-making, the



professional cash-register version of skiffle is glued just as firmly to the Bottom of the Barrel as the rock repertoire itself.

### Boom

The Bottom of the Barrel... Everyone in the music business these days knows that we have reached the bottom at last.

Coincidental with our arrival there, however, is the biggest boom in record sales ever known, and the consequent appalling fact that the people with the power to improve matters are the ones with the least incentive to do so. Will the leaders of the British

"Rock" industry somehow find the courage to take matters in hand? We can only wait and hope.

Meanwhile the stars which they build cannot even do the job which they are so overpaid to do. Unprofessional professionals, their lack of ability is carefully screened from an adoring public.

### A voice?

What are the minimum requirements for success as a pop singer, anyway? A singing voice? The subject just does not arise any more. Stagecraft? As shown some of the top-of-the-bill vocalists and skiffle

## They're willing to take a chance on jazz

about whether he was known here.

The only two clarinetists I saw were Sol Yaged, who is a Goodman carbon copy, and Jimmy Giuffre, who is something quite different.

He is bringing the clarinet back into some repute in the modern jazz world and, although sometimes his playing seems to lack the technical resource you might expect from a musician of his calibre, he is playing intelligent music and well may be the inspiration for other saxophonists, like Zoot Sims and Al Cohn, who are now blowing some jazz clarinet.

### Difference

Naturally, a thousand things impressed themselves upon me during the trip, and the vast differences between the US and British approaches to jazz would fill an entire MELODY MAKER. But there is one point which did seem to be of paramount importance to me.

In the States, there is very much more enterprise in the exploitation of jazz. They seem to be willing to speculate much more often than we do on the half-chance.

Admittedly there is much more facility and capital to play with over there. Even so, I found myself wishing we had just a little more of the American recording companies' habit of taking a chance.

I remember about two years ago I made an LP of love songs with clarinet and strings. It came out quite well but there was never an English release. When I went into a New York record store one of the first records I saw in the files was my recording.

# AT ROCK BOTTOM

bandleaders have not yet reached the chapel-concert stage.

The ability to sing in tune? Listen to those American vocal quartets. A feeling for bars and beats? Try working with some of the top Palladium acts.

Good looks? See those well-corseted gentlemen with oblong faces, who stare at us from the record-shop windows.

Experience? You can be a record star at 14 these days. Personality? Many of the leading singers couldn't hold an intelligent conversation with a bookie's runner.

Business acumen? Some of them have more managers than guitar strings.

And consider the way they work. Take just three examples:

### By ear

**1** The Record: A British teenage favourite sings a new skiffle number.

The story behind it: Naturally he can't read music, so before recording he has to be taught the tune by ear.

A secret record of the new song is therefore made in his key by an established vocalist. Our young friend then takes it home and learns it, note by note, phrase by phrase, inflection by inflection.

A week later he reproduces that performance for the delight of his fans.

### Abortive hours

**2** The Record: A No. 1 Hit, sung by a No. 1 British rock-'n'-roller.

The story behind it: Once again a sneak recording is made behind locked doors by a proper singer, and the young star plays it to himself for a week or so.

Comes the record session, but he still hasn't got the hang of it. After several abortive hours the company sends the orchestra home, having made an accompaniment disc.

The following day young star comes back, listens to his accompaniment through ear-phones, and tries to add his own voice to it. Still he can't keep his place in the song.

Desperate to complete a job that any decent professional could do in one hour, the company records his voice four bars at a time, and then sews up the

bits into what sounds like a normal performance. It sells like hot cakes.

### Only three

**3** The Record: An LP by a young rock-style vocal group. The story behind it: The record includes quite a lot of new numbers, which the lead (melody) singer picks up well

## But Ella is still at the top

enough. But the others (non-readers, naturally) cannot sort out the harmony parts.

Rather than abandon an expensive recording session, the company brings in an older, more experienced group, which proceeds to supply—anonously—four-fifths of the voices.

Result: the public buys an LP of the ABCs, but what it hears is Mr. ABC, supported by the XYZ Vocal Group. The ABCs adorn the label and collect all the royalties.

Only three of many possible examples. Do you wonder that the profession looks on such practices with a mixture of sheer anger and helpless amusement?

### Laughter

Do you wonder that, in a recent TV rehearsal when the studio manager suggested a rock-'n'-roll star should "save his voice," the whole orchestra roared with laughter.

What is there left when a singer has to learn a song from a sneak recording, can't sing it even then, and—as in Example 3—has to be replaced by some anonymous professional?

I'll tell you what's left—the final, terrifyingly successful record, and the effect of that success on the singer, the purchaser, and the assorted hangers-on.

Next week we'll take a look at that sordid subject.



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## On the air FLUFFS AND FEELING

JAZZ SATURDAY 8 p.m. 12.55

The bands of Chris Barber, Mick Mulligan and Sandy Brown, the skills of Johnny Dunsan and Russell Quare, and guests Ken Rattenbury, Al Fairweather and Bill Jones.

It is a long time since I heard in one evening so many fluffs and spits. Mick Mulligan leads the way with Pat Halcox further behind, and, in the distance, Al Fairweather. Ken Rattenbury wasn't quite, but he, too, wasn't up to his own standard.

Fortunately, this is only one side of the picture. For Mick and Pat also played with a lot of feeling and style, while Al gave the best solo of the evening in "Motel Swing."

Good, too, was the very high standard of piano and clarinet playing from everybody concerned, particularly in Sandy Brown's Band—Maurice Burman.

### 'Six-Five' stars at Bradford

'SPECIAL' opened a series of one-nighters at Bradford Gaumont cinema on Sunday.

An original opening—with a screened film of a train journey behind the Don Lang Franck Five—was followed by the Jimmy Jackson group, the Soho Skiffle Group, the Sidewinders, the Kenny Baker Half Dozen, Rosemary Squires, Joe (Mr. Piano) Henderson and the Darc Barribeau—Stanley Pearson.

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# ALL SET FOR BRITAIN

## Jazz Notes

**From BURT KORALL**

**NEW YORK, Wednesday.**—Erroll Garner, back in harness after his European jaunt, appeared in a concert at the University of Massachusetts on Sunday. . . . Gene Krupa opened at the Sierra Steak House in North Miami yesterday (Tuesday). . . . Wilber De Paris and band, and Toshiko Aklyoshi, the Japanese modern pianist, will do the "Seven Lively Arts" TV show on February 13 over CBS-TV.

### BILLY TAYLOR

**Johnnie Ray LP**  
**BILLY TAYLOR** will address the National Music Educator's Conference in mid-March on jazz and teaching problems. Taylor has also been engaged to do an album with Johnnie Ray for Columbia. It will spot Ray doing a brace of jazz-oriented selections, will be fashioned along the lines of the recent Tony Bennett set for the label, which was also done with jazz players, and is currently selling well. In addition to the Taylor trio, guitarist Mundell Lowe will be featured in support of Mr. Ray.

### Dinah WASHINGTON

**Costly walk out**  
**DINAH WASHINGTON** was ordered by the AGVA's local executive board in Philadelphia to pay \$3,000 to Bill Gerson for walking out on a week's engagement at his Pep's Musical Bar.

### Tragedy strikes Dorsey Orchestra

**TRAGEDY** continues to strike the Dorsey band. Following the death in late 1956 of Tommy, and in June, 1957, of Jimmy, Howard Gibeling, 44-year-old chief arranger for the Dorsey band now fronted by Lee Castle, died in Ridgewood, New Jersey, of a heart attack. Originally Jimmy Dorsey's pallid arranger for many years, he worked for the brothers' joint band when they were reunited, and continued after their death under Castle's direction. At one time he had arranged for Hal McIntyre and Glenn Miller.—L. F.

**NEW YORK, Wednesday.**—The groups will be taking over again—and all types of vocal groups at that—when the new influx into Britain of Stateside stars kicks off shortly. The Crickets, of course, lead things off with their impending March 1 visit. Then, as a result of Norman Payne's recent confabs with MCA executives here, dates for other groups as well are shaping up.

The Hilltoppers are now set for four weeks of theatre work in England in March.

The Four Aces will take the same general routings in April also for about four weeks.

The Goofers, always favourites with British fans, pay a return visit during the spring, while the long-awaited visit of the Hi-Lo's now appears set to start about June 1, with four weeks on one-nighters. A spokesman for MCA here also indicated that Jerry Lewis will do a Palladium date in April or early May, during its short spring season.

### TIMMIE RODGERS

**With Tommy Steele**

**I'M** told by the William Morris people that Timmie Rodgers, of the Cameo label here, which also spawned Charlie Gracie, has been set for the Palladium bill which will be headlined by Tommy Steele, starting April 7. Rodgers had a hit here with a tune called "Back To School Again."

The same Palladium bill, we are told, will also feature the Treniers and comic Dick Shawn.

### EDDIE FISHER

**No British trip**

**REPORTS** from Britain recently to the effect that Eddie Fisher would be among those touring England this year are entirely unfounded.

Fisher's manager, Milton Blackstone, told the MM that there hadn't been any discussions carried on at MCA which would lead to a tour.

Reports circulating in the columns here indicating that the Fisher-Reynolds marriage was on the rocks, have been stoutly denied by those close to the couple.

Miss Reynolds expects a second child shortly, and it seems as though all is happiness and harmony in the Fisher household.

## MEET THE STARS

with **REN GREVATT**

### BUDDY HOLLY

**Honolulu hit**  
**BUDDY HOLLY** and the Crickets, Jerry Lee Lewis, Paul Anka and Jodie Sands "fractured them" at the Civic Auditorium, Honolulu, last week.

It was one of the rare rock-'n'-roll "in person" shows to hit the island territory. The package made its single appearance en route for dates in Australia.

## Society spot for Eddie Condon

**From Leonard Feather**

**NEW YORK, Wednesday.**—Eddie Condon, who had to leave his Greenwich Village Club last month when the wreckers came along to tear down the building, found himself a new and fashionable home this week. He opened a new Eddie Condon's on the smart upper East Side (East 56th Street) and had a fabulous first night attended by the kind of people that have become typical Condon fans.

I saw among them Mariene Dietrich, F.B.I. chief J. Edgar Hoover, and a scattering of famous authors, politicians, U.N. representatives and society couples.

### REX STEWART

**Joins Condon**

**REX STEWART** is now a regular member of the Condon band in a somewhat improved line-up that includes Herb Hall, brother of Edmond Hall, on clarinet; Outty Outshell, trombone; Gene Schroeder, piano; Leonard Gaslin, bass; George Wetting, drums.

Alternating with the Condon group is the Bud Freeman trio with Al Plank on piano and Angelo Plaça, drums.

### Host

Condon, whose chief job is that of convivial host, actually played on opening night for two sets.

The club closed at four; Condon stayed up until it was time to go to an early morning TV show. He staggered over there with Bud Freeman, and has not been heard from since, being confined to his home ill.

### ARTIE SHAW

**New musical**

**ARTIE SHAW** and wife No. 7, Evelyn Keyes, are reported to be planning to come to the United States in June so that Shaw can do the musical score for "Lay-Over at El Paso," which is being produced by Artie's friend, Ray Wander.

## RELUCTANT SATCHMO

**TORONTO, Wednesday.**—Louis Armstrong doesn't particularly care about going to Russia.

"I've seen pictures and it looks like hell," he told Telegram reporters when he was passing through the city a few days ago.

Just the same, Louis felt that the Russians would appreciate his music and he was prepared to play for them.

Would the State Department sponsor him?  
 "Papa, you know as much about the State Department as I do," was Satchmo's response. Armstrong returns to Toronto February 24 to appear at Massey Hall.

### Rock-'n'-roll slant

**GUY LOMBARDO**, another recent Toronto visitor, allowed that his music was

getting a mite rock-'n'-rollish. "Our music," he said, "has had more beat in the last four years than it ever had. But it's gentle rock-'n'-roll, mind you," he said. "Our arrangers have to be awake to what is going on in the music world."

### Josh White visit

**JOSH WHITE'S** first recital here in five years featured him with another folk singer, baritone Sam Gary. Josh says he expects to visit England this year. . . . Toronto arranger Jack Kane, who recently conducted the music for Dorothy Collins' new Coral album will soon make his own LP. The title? "Kane Is Able." The band will include Urbie Green, Osie Johnson, Maynard Ferguson and Milt Hinton.

**Helen McNamara**

## Famous Visitor



One unpublicised side of the life of Elvis Presley is the visits he makes to hospitals in what little spare time he has. He is pictured above presenting a teddy bear to two young patients in a Hollywood hospital.

## MARIE KNIGHT FOR BRITAIN

**FOLLOWING** the success of Sister Rosetta Tharpe's British tour, London agent Lyn Dutton is negotiating to bring over another famous gospel singer, Marie Knight. Marie has recorded and made public appearances with Sister Rosetta.

## News in Brief

**ABC** television is presenting a two-hour show next Saturday (15th) to celebrate the company's second anniversary.

Stars already booked include Dennis Lotis, Shirley Eaton, the Peter Knight Singers and the Geoff Love Orchestra.

**Disc debut** for Harry Leader's new singer, Clinton Ford, with a single for Oriole. Titles are "Sweet Sixteen" and "Eleven More Months." Release date is March 1.

**Booked** for the Trade Music Guild's "Hit Parade Ball" on February 14 are the Chas McDevitt Skiffle Group with Shirley Douglas. The ball will be at the Empire Rooms, Tottenham Court Road, with dancing to the music of Les Brown and his Band.

**Hit tune** in the recent San Remo Festival was a song called "Nel Blu Dipinto Di Blu." This week Robbins Music Corporation acquired the British and U.S. rights to the number.

**Sessions** Hampton Court Jazz Club this week starts Sunday sessions in addition to Tuesday. Kicking off on Sunday will be the Graham Stewart Seven.

**Oil strike** Côte d'Azur band-leader Ido-Martin has composed the background music for a documentary film made by

the Shell Oil Co., and will be recording this with his band next week.

**Record** shop proprietor Doug Dobell on Monday opens a series of jazz record recitals at the White Bear, Lisle Street, Soho.

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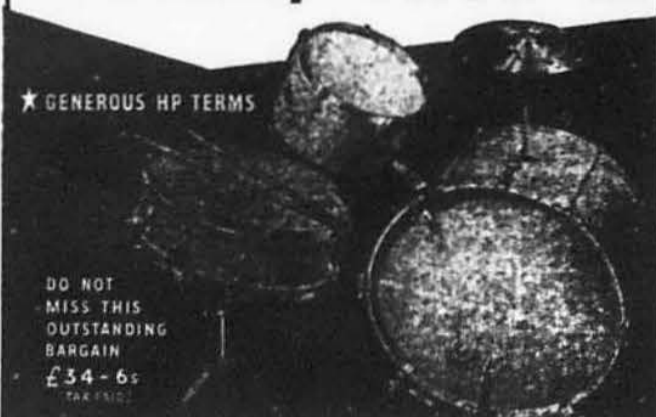


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# Dates with the Stars

(Week Commencing Feb. 9)

**Shirley ABICAIR**  
Pantomime: Hippodrome, Dudley

**Tony BRENT**  
Sunday: Granada, Kettering  
Monday: Granada, Grant-ham  
Tuesday: Granada, Ayles-bury  
Wednesday: Granada, Bed-ford  
Friday: Granada, Maid-stone

**Max BYGRAVES**  
Season: Opera House, Man-chester

**Petula CLARK**  
Season: Palace Theatre, W.

**Jim DALE**  
Week: Trocadero, Elephant and Castle

**Jill DAY**  
Season: Adelphi Theatre, W.

**Terry DENE**  
Week: Embassy, Peter-borough

**Lionie DONEGAN**  
Week: Empire, Finsbury Park

**Howard JONES and Reggie ARNOLD**  
Week: Hippodrome, Bright-on

**KING BROTHERS**  
Season: Palace Theatre, W.

**MACKELL TWINS**  
Sunday: Granada, Kettering  
Monday: Granada, Grant-ham  
Tuesday: Granada, Ayles-bury  
Wednesday: Granada, Bed-ford  
Friday: Granada, Maidstone

**Chas McDEVITT**  
Sunday: Empire, Port-mouth  
Friday: Empire Rooms W.  
Saturday: Cresta Ballroom, Luton

**Danny PURCHES**  
Week: Palace Theatre, Reading

**Dorothy SQUIRES**  
Week: Hippodrome, Bright-on

**Tommy STEELE**  
Pantomime: Royal Court Theatre, Liverpool

**THREE KAYE SISTERS**  
Season: Opera House, Man-chester

**Dickie VALENTINE**  
Pantomime: Theatre Royal, Newcastle

**Frankie VAUGHAN**  
Season: Palace Theatre, W.

**VIPERS**  
Week: Trocadero, Elephant and Castle

**Hedley WARD Trio**  
Week: Hippodrome, Aston

**YANA**  
Season: Opera House, Man-chester

**Jimmy YOUNG**  
Week: Empire, Sunderland

# LANZA IS ILL

**WILL** singing star Mario Lanza be fit enough to undertake his next British tour, scheduled to open at London's Albert Hall on February 16?

After the surprise curtailment of his capacity business German tour, Lanza is currently resting and recuperating under doctor's orders in Rome for two weeks.

Dismissing the muscular tenor's indisposition as "infected gums," impresario Victor Hochhauser told the MM this week: "I have his assurance that he will carry out his tour of Britain as arranged."

His concerts are being sold out as soon as box-offices open for bookings. It happened again before lunch time on Monday at Bristol and Bradford.

### Extra concerts

Hochhauser has fixed another performance at Bradford on March 18 and hopes to arrange a second at Bristol, possibly on March 14. The March appearances for Lanza have been slightly revised:

Belfast (1st), Bristol (4th), rebooking at Manchester (6th), Newcastle (9th), Brighton (12th), possible repeat at Bristol (14th), Bradford (16th and 18th), Birmingham (21st), Edinburgh (25th), Dundee (27th) and not yet fixed, 23rd, 30th and 31st.

## KING BROTHERS OFF ON NEW VARIETY TOUR

**THE** King Brothers, currently in the Frankie Vaughan Show at London's Palace Theatre, start a new Variety tour at Middlesbrough Empire on February 17.

Remaining calls are Chester (March 3), Boston (10th), Finsbury Park (17th) and Chiswick (24th).

The following week is reserved for TV, and after a few more weeks in Variety the boys open for the summer season at Blackpool.

They will be featured in BBC-TV's "Six-Five Special" on March 1.

Bass player Tony King on Saturday celebrated his 21st birthday.

## HERE'S HUMPH!

**HUMPHREY** LYTELTON'S Friday night Granada TV has proved so popular in the North that London viewers will also see the programmes from February 21.

The series, entitled "Here's

Humph," has been running from Manchester for over five months and is to be extended from a quarter of an hour to half an hour a week.

Featured will be the Lyttelton Band with different top jazz guest stars each week.

## MU BANS EXCHANGES

**EXCHANGES** between British and Dutch bands were this week prohibited until further notice by the Musicians' Union.

In a statement to the MELODY MAKER, Assistant Secretary Harry Francis said:

"The Musicians' Union is to advise its members that, until further notice, the reciprocal exchange of bands between Great

Britain and Holland is discontinued."

The Union further states that it regards itself as being in dispute with the Dutch agency known as International Band-exchanges, of 6, Weesperzijde, Amsterdam, directed by Mr. Lou Van Rees, and Union members are to be instructed that they may not in future accept engagements through this agency.



Mario Lanza—will he be fit?

## £30 'fines' on 6-5 skiffers

**ONCE** again the MU has struck at amateur skiffle groups appearing in the road-show, "Stars of Six-Five Special." A month ago the Woodlanders and the Steeljacks were banned at Plymouth. Last Sunday, David Simpson and his Sidewinders were vetoed at Bradford Gaumont.

For two appearances, it cost the Sidewinders over £30 to join the Union at special premiums of £5 each.

### 'Blackmail'

Agent Will Collins described the edict as "blackmail."

David Simpson, whose Sidewinders are currently resident at Bradford Topic Folk and Skiffle Club, commented: "We want to get on and would have ultimately joined the Union—but £5 is a bit thick."

## CARL BARRITEAU HURT IN CRASH

**CLARINETTIST** Carl Barriteau and his former singer Mae Cooper were injured in a car crash near Grantham last week.

They were travelling from London to Bradford to appear in the "Stars of Six-Five" show.

Carl made a rail and taxi dash and arrived just in time to go on before the first house ended.

# 1958 Bargains

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<b>CLARINETTS—Boehm system Low Pitch with Cases</b>					<b>French, Ideal for Dixieland or Trad., High/Low pitch</b>	£16 0	£3 0	£1 5	0 12	<b>Secondhand German flat back, Brass machines</b>	£55 0	£11 0	£2 15	1 18
B. & H., Regent Model	£20 0	£4 0	£1 10	18	<b>Variety, Silver plated, med. bore</b>	£16 0	£3 0	£1 5	0 12	<b>Old English, Bass Fendt, flat back</b>	£55 0	£17 0	£2 4	9 18
B. & H., Imperial Model	£45 0	£9 0	£2 7	6 18	<b>By TRUMPETS—Complete with Cases</b>					<b>DRUM OUTFITS</b>				
American Leader, Shop Soiled	£24 0	£5 0	£1 5	0 18	Bears, U.S.A. Dance Model	£14 0	£3 0	£1 1	8 12	<b>New Edgeware outfit including Bass drum, Side drum, two Tom-Toms, and all usual accessories including High Hat Pedal and Cymbals. White Cellulose finish</b>	£60 0	£14 0	£3 12	7 18
American Pansel Muller, Shop Soiled, Bargain	£10 0	£2 0	£2 0	10 18	B. & H., 78 Med./Large, g.l. as new	£17 0	£3 0	£1 6	10 12	<b>High Hat Pedal and Cymbals. White Cellulose finish</b>	£60 0	£14 0	£3 12	7 18
Courtois, Big Bore	£30 0	£6 0	£1 5	0 12	Carl Mayer, g.l., with nickel mounts	£21 0	£4 4	£1 2	10 18	<b>elegance finish</b>	£70 0	£16 0	£4 3	2 18
Seimer, No. 1 special	£35 0	£7 0	£2 0	10 18	B. & H., Imperial "23" g.l., with nickel mounts, as new	£45 0	£9 0	£2 7	6 18	<b>Diffto—in white or black pearl or blue elegance finish</b>	£70 0	£16 0	£4 3	2 18
Martin, with hand Forged Keys	£20 0	£4 0	£1 1	10 18	B. & H., Oxford Med. Bore, as new	£22 0	£4 5	£1 4	0 18	<b>Secondhand kit, Premier, latest model. White Pearl and Chrome, with Pipperette side drum, including two Tom-Toms and all usual accessories, High Hat Pedal etc.</b>	£60 0	£16 0	£4 4	6 18
B. & H., Shop Soiled only with Nickel Keys	£22 0	£4 5	£1 4	0 18	Viking, Dance Model, Lac.	£13 0	£3 0	£1 0	0 12	<b>Secondhand outfit, including Bass drum, side drum, and accessories</b>	£25 0	£5 0	£1 7	3 18
Seimer, No. 1, Class A	£32 0	£6 0	£1 15	5 18	Lafleur, Zenith Lac., High/Low	£19 0	£3 16	£1 0	9 18	<b>SIDE DRUMS—No Cases</b>				
<b>CLARINETTS—Simple System with Cases</b>					Dallas, Dixieland Model, Lac. as new	£14 0	£3 0	£1 1	8 18	<b>Premier, No. 1, White and Chrome</b>	£18 0	£3 12	£1 0	0 18
ACO, 15 Keys and Rollers	£10 0	£2 0	£1 8	4 12	Seimer, Invicta Med. Bore, g.l., Nickel Mount, as new	£19 0	£3 16	£1 0	9 18	<b>Autocrat, 14 x 3, as new, White Pearl</b>	£16 0	£3 0	£1 5	0 12
Buisson, 15 Keys as new	£16 0	£3 0	£1 5	0 12	B. & H., Imperial 23, g.l., Nickel Mounts, special bargain	£38 0	£7 0	£2 2	0 18	<b>Ludwig, 14 x 6 U.S.A. White and Nickel</b>	£10 0	£2 0	£1 0	0 10
Boosey, Clenton Model with Barret action	£18 0	£3 12	£1 0	0 18	Besson, "New Creation," Medium Bore, g.l. as new	£42 0	£8 0	£2 5	4 18	<b>Ajax, 14 x 7, De Luxe, White and Chrome</b>	£14 0	£3 0	£1 1	8 12
<b>SOPRANO SAXOPHONES in Cases—Low Pitch</b>					Besson, New "35" Model, Medium Bore, g.l. in secondhand case	£20 0	£4 0	£1 1	10 18	<b>Ajax, Pipperette, 14 x 5, De Luxe, White and Chrome</b>	£16 0	£3 0	£1 8	4 12
Cabart, Straight Model, g.l.	£18 0	£3 12	£1 0	0 18	B. & H., New "78" Model, Medium Bore, g.l. in secondhand case	£21 0	£4 0	£1 2	10 18	<b>Carlton, latest model, Parallel Snare Action, shop soiled, White and Chrome</b>	£24 0	£5 0	£1 5	10 18
Buffet, Curved Model, plated	£16 0	£3 0	£1 5	0 12	<b>TROMBONES MEDIUM BORE—with Cases</b>					<b>BASS DRUMS</b>				
<b>ALTO SAXOPHONES—Low Pitch with Cases</b>					Seimer, Manhattan, g.l.	£20 0	£4 0	£1 1	10 18	<b>Olympic, 22 x 15 White and Chrome, shop soiled</b>	£18 0	£3 12	£1 0	0 18
Hawkes full art., g.l.	£32 0	£6 0	£1 15	5 18	John Grey, Stylit, g.l.	£21 0	£4 4	£1 2	10 18	<b>Carlton, 20 x 15, Single tenison, White</b>	£10 0	£2 0	£1 18	4 12
Conn Cavalier full art., g.l.	£33 0	£7 0	£1 15	5 18	B. & H., Emperor, g.l. as new	£28 0	£6 0	£1 9	11 18	<b>Ajax, 26 x 12, White and Chrome</b>	£12 0	£2 0	£1 0	0 12
Albert, full art., g.l.	£35 0	£7 0	£1 18	0 18	Olds, U.S.A., with hammered bell	£38 15	£7 15	£2 2	0 18	<b>Belgium Made, 20 x 15, White</b>	£15 0	£3 0	£1 3	4 12
Hawkes XXIII Century, full art., g.l.	£35 0	£7 0	£1 18	0 18	Boosey, Dixieland, Small Bore (no case)	£13 0	£3 0	£1 0	0 12	<b>Premier, 24 x 15, White and Chrome</b>	£16 0	£3 0	£1 5	0 12
Buescher Artists, g.l.	£42 0	£8 0	£1 19	0 18	New Seimer, Lincoln Model, g.l. in soiled case	£27 0	£5 0	£1 0	0 18	<b>TOM TOMS</b>				
Super Dearman, full art., g.l.	£42 0	£8 0	£2 5	4 18	<b>GUITARS</b>					<b>Ajax, 12 x 8, Blue Pearl and Chrome</b>	£12 0	£2 0	£1 0	0 18
Pennsylvania, full art., g.l.	£42 0	£8 0	£2 5	4 18	Abbot, Music Master, F hole hand carved, Cello Body Complete with Pickup and Leather Case, Rare Specimen	£60 0	£12 0	£3 5	4 18	<b>No Name, 16 x 16, White and Nickel</b>	£11 0	£3 0	£1 18	4 12
Buescher Aristocrat, full art., g.l.	£58 0	£12 0	£3 11	3 18	Gibson U.S.A., Round Sound Hole flat Table with Case, Sunburst finish	£40 0	£8 0	£2 3	1 18	<b>Premier, Bush Brace 10 x 8, White and Chrome with holder</b>	£10 0	£2 0	£1 18	4 12
B. & H. Imperial Model, full art., g.l., with nickel keys	£60 0	£12 0	£3 3	4 18	Continental Cutaway Model, F hole Carved hand made, sample shop soiled only, with Case, cannot repeat, worth £50	£63 0	£13 0	£3 6	0 18	<b>Olympic, 12 x 8 White and Chrome</b>	£7 0	£2 0	£1 18	4 12
Seimer, Balanced Action, g.l.	£67 0	£17 0	£4 12	4 18	New Zenith, Cello, F Hole model, Brunette finish, one only left	£22 0	£4 0	£1 4	6 18					
<b>TENOR SAXOPHONES—Low Pitch with Cases</b>					New Skiffle Guitar, Round Sound Hole, complete with Cover, extra Strings and Cord	£15 0	£3 0	£1 8	4 12					
Conn, Large Bore, g.l., as new	£95 0	£20 0	£4 19	0 18	<b>STRING BASSES</b>									
Super Dearman, g.l., as new	£65 0	£13 0	£3 8	8 18	New Gig Model, with Brass Machine Heads, Special offer	£56 14	£11 14	£2 10	5 18					
Dearman, Special, g.l., as new	£65 0	£13 0	£3 8	8 18	New Gig Model, with Brass machines, Shop soiled only, Ideal for Gigs	£54 0	£11 0	£2 16	9 18					
Conn, Mark 10, Late Model, as new	£115 0	£25 0	£5 18	9 18										
Buescher, Latest Aristocrat	£95 0	£20 0	£4 19	0 18										
Couesnon, full art., Lac.	£55 0	£11 0	£2 18	1 18										
<b>TRUMPET CORNETS—with Cases</b>														
Seimer, Invicta, g.l., Nickel Mounts	£19 0	£3 16	£1 0	9 18										
Besson, New Creation, g.l.	£21 0	£4 4	£1 2	10 18										

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**HOLTON** U.S.A. Trumpet, med./large bore, gold lacquer, as new. Cash price £55 or deposit £11 and 18 monthly payments of 58/1d.

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**PENNSYLVANIA** C melody Saxophone, gold lacquer. Cash price £18 or deposit £4 and 12 monthly payments of 26/10d.



POP SPECIAL

All the pop news and

SIX-FIVE STARS — AND SQUEALS!

EVERYONE is getting in on the "Six-Five Special" act. Understandable considering the phenomenal popularity of the programme.

Decca have now issued "Stars Of Six-Five Special," which features Tommy Steele, The Bob Cort Skiffle, Wee Willie Harris, George Melly, Terry Dene, Chris Barber, Lonnie Donegan and The Worried Men (LP1299).

Honour, are won by Wee Willie, who delivers a rhythmical "Smack Dab In The Middle" (the Joe Williams speciality); George Melly, with "This Train" (the Sister Rosetta Tharpe number); Terry Dene (who again makes a better stab at Presley than most); and Chris Barber, whose group plays with a commendably light, swingy beat.

And we must not forget Tommy Steele's best-seller, "Singing The Blues."

There's a fair quota of teenage squeals on the disc, too, presumably to provide the right atmosphere.

Harry James UNDER the heading of "Harry James Favourites," Pontana has issued an EP comprising "You Made Me Love You," "It's Been A Long, Long Time," "Carnival Of Venice" and "Jealousy" (RFE 17000). The tracks were recorded respectively in 1951, 1954, 1941, and 1946.

Understandably, the 1954 one sounds more in line with today's standards.

However, it is interesting to hear "Carnival Of Venice" again. It was never better than a showy display of trumpet technique—but at least James could play his instrument. And

POP DISCS

by Laurie Henshaw



Tommy Steele

brilliantly, too, when he wasn't showing off.

PAT BOONE and Shirley Jones star together in "April Love"—a coy confection if the soundtrack recording is anything to judge by (London HA-D2078).

The orchestra under the direction of Lionel Newman has that insel, "Hollywood" sound that has become the stereotype for romantic musicals.

But Pat Boone sings well, and if she doesn't match his technique, then Shirley Jones at least has a pleasant-sounding voice.

Best number is the title song.

Teresa Brewer "CARELESS Caresses" is a bar-room sounding song from the girl I once found engaging listening. Not these days it seems (Vogue-Coral Q72801). Backing is "Mutual Admiration Society."

Sammy Davis ROCK-'N-ROLL lays its clammy hands on Sammy Davis (Bruno 05732).

"I'm Coming Home" is a write-off; "Hallelujah, I Love Her So" has a heavy beat—but it seems as though Sammy sang himself hoarse trying to work up some enthusiasm.

Billy Williams ANOTHER one from the Presley school. (Strange for history to record that Elvis will have had almost as much effect on contemporary music as Armstrong, Ellington, Goodman, Miller and Kenton!). The swing in these will appeal to the livers. Titles: "Don't Let Her Go" (Baby Q72503). (Vogue - Coral Q72503).

Joni James JONI JAMES is not the best of singers, but she projects "My Darling My Darling" (from "Where's Charley") and "My Funny Valentine" effectively (45-MGM-973).

I suspect that the tracks are fairly old—the accompaniment indicates this.

Jim Dale JIM DALE, darling of the "Six-Five Specialists," here gives out with his three hits "Be My Girl," "Crazy Dream" (Just Born "To Be Your Baby") (Parlo, GEP2965).

"Piccadilly Line," which illustrates a depressing excursion into "cool-talk" comedy, is thrown in to make it even, as it were.

The ambulances should soon be clearing the fans of the streets when they see this value-for-money package displayed in the record shops.

Cleo Laine IN the last MELODY MAKER Readers' Poll Cleo Laine was acclaimed Britain's best girl vocalist with some five times as many votes as her nearest rival. The aptly titled "She's The Tops" (MGM-

0-765) proves the good taste of our readers.

Singing pop standards mixed with jazz classics, Cleo shows off her husky voice, superb timing and impeccable musicianship. Included in the famous Dankworth arrangement of "St. Louis Blues" for voice and five horns minus rhythm section.

Among the 12 fine tracks are "The Lady Sings The Blues," "Mood Indigo" and "Love Is Here To Stay."

The Southlanders AFTER their successes on "Six-Five Special" and other top TV pop programmes, the Southlanders score with "Put A Light In The Window" on Decca F10982.



Jim Dale

Their broad harmony and sense of beat also pays off on the backing, the eddily titled "Fenny Loafers And Bobby Socks."

Wee Willie Harris ANOTHER potential hit for Decca, on F10980 is "Love Bug Craw!" by the new teenagers' rage, Wee Willie Harris of the crazy hairstyle and rasping voice.

Wee Willie belts out "Rodeo Lee" on the backing and includes his usual odd noises of encouragement behind the band and choir.

Edmundo Ros "PERFECT for Dancing" says the title and Decca LK 4236 by Edmundo Ros is just that.

You can cha-cha-cha, samba, waltz, tango or do the quick-stop to such as "The Nearness Of You," "Le Vie En Rose," "Dolores" and "Ramona," all played with a bright, crisp beat.

Harry Belafonte FROM Harry Belafonte's last LP "Belafonte Sings Of The Caribbean" RCA RC24008—comes two attractive "78s. If you don't have the LP and go for attractive folk music sung with great charm then take your pick from the cynical "Judy Browned" and heavy work-song "Lead Man Holler on RCA 1035 or the haunting "Haiti Cherie" and amusing "Lucy's Door" on RCA 1033.

Four Jacks THE Four Jacks are one of those modern vocal groups who give a boom-de-boom backing to a rather quavery tenor.

Hey, Baby" on Decca F10984 is remarkable chiefly for the enormous amount of echo. Flip over is "The Prayer Of Love," which gets rock treatment without the echo.

Alma Cogan has at last got an LP on the counters. It is a good collection of standards backed by Frank Cordell and his Orchestra.

Stars in the news Frankie fans presented their idol with a 15 lb. birthday cake with his name engraved on it, at the Palace Theatre on Monday. It was Frankie's 30th birthday. The show is packing them in so much that Bernard Deacon has added Saturday matinees.

Vince Edwards the Hollywood "bad man" in "The Kill-Ing" and "Three Faces Of Eve," hopes to click in the disc market with his Capitol release of "Wiget" and "Lollipop."

Lita Roza has turned down an offer of a summer season in Yarmouth in view of possible overseas tours.

Elvis Presley film epic "Jailhouse Rock," currently in the West End, will go out on release on February 17.

reviews—EVERY WEEK

Mike Holliday doesn't want to be a star



"People are ringing me at all hours wanting me to sing their songs."

"I DON'T want to be a star," said Michael Holliday. "All that stuff is just lumber."

I pointed out that he would have to take avoiding action pretty swiftly with his Columbia version of "The Story Of My Life" second only to Presley in the Hit Parade.

"That worries me," he admitted. "Now people are ringing me at all hours wanting me to sing their songs. It's a lumber."

Fifteen minutes earlier I had introduced myself as the famous chin swung through the doors of the BBC's Maida Vale Studios for a TV rehearsal. I was getting immune to surprises.

From his television appearances, I had expected the 29-year-old singer to be a lanky six-footer, and surprise number one was to find he missed it by several inches.

Off-stage, his accent proclaims him a son of Liverpool, but the easy, relaxed charm is no act.

Happy

Arriving an hour late for the rehearsal, he announced that he was ill and introduced me to the highly suspicious studio staff as his doctor.

Over liver and two veg. In the canteen, we discussed his lack of ambition.

"I'm perfectly happy as I am," said Michael. "After all, I can only use one house and one car, why should I want more?"

And if you become a big star, people start watching your programmes for the mistakes instead of letting you laugh it off.

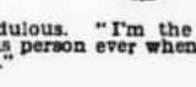
Radio, he says, is his favourite working medium.

"People can't see you on broadcasts" was his reason. "I don't like people watching me. That's why I don't like the Varsity, although I suppose I shall have to do some soon."

How does he get that super-relaxed atmosphere in his work? "Me, relaxed?" he seemed in-



by Bob Dawbarn



MIKE'S NEXT

MICHAEL HOLLIDAY'S follow-up to his Columbia top-seller "The Story Of My Life" will be the title song from the film "Rooney," shortly to be premiered in the West End. The disc is due for release in March.

petition in New York. Spells with local bands in Liverpool and three years with Eric Winstone convinced him that being a band singer was not his idea of show business.

"Strings are my favourite backing," he told me. Asked for his views on rock-'n-roll and skiffle, he replied with "No comment," but added: "I am glad rock-'n-roll came, really. From the way things were going before, and if the musicians had had their way, we should be playing Chinese music by now."

The beat, he says, is here to stay in pop music. Why has "The Story Of My Life" proved his biggest hit yet? "It's a good song, I suppose."

Michael apparently always had a yen for show business, but from the age of 14 the sea was his life until he won a talent competition.

His own Holliday favourite is "Old Cape Cod," which, for some reason, never made the top sellers.

It is perhaps stating the obvious to list his favourite singers as Como, Crosby and Sinatra—in that order.

WHAT was Bing Crosby's first picture?—G. J. Nottingham. "The King Of Jazz," 1930.

HAS Elvis Presley recorded "Rip It Up"?—R. B. London. Yes. (HMV POP 305).

WHO sang "Champion The Wonder Horse" in the recent BBC-TV series of the same name?—J. H. Glasgow. Norman Luboff.

WHO "ghosted" on piano for Tyrone Power in "The Eddy Duchin Story"?—B. W. Colchester. Carmen Cavallaro.

WHAT was Charlie Gracie's real name, and when and where was he born?—J. M. Wirral. He was born Charlie Gracie in Philadelphia on January 12, 1936.

WHO is the vocalist on "Gloomy Sunday" by Artie Shaw on HMV B9116?—R. J. Birmingham. Pauline Byrne.

creduous. "I'm the most nervous person ever when I'm working."

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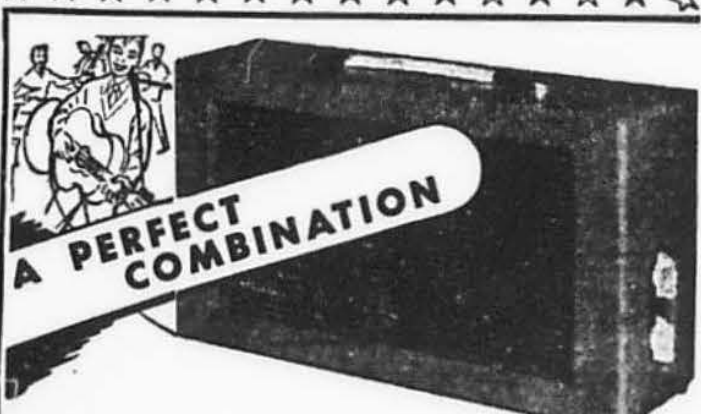
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COULD you give me the title of the signature tune used by Johnny Duncan on his recent radio series "Tennessee Song-bag"?—R. Mc. Lanark. "Johnny's Blue Yodel" (Columbia EP SEG T708).

COULD you give me details of the recording featured in the BBC-TV play "Shut Out The Night"?—R. C. St. Heller, C.I.

The record is an LP "Chamber Music For Moderns," by the Nat Pierce Quintet (Vogue LVA 9060).

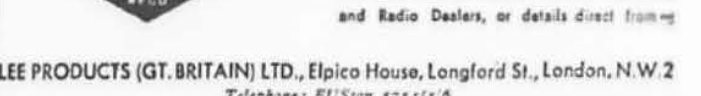


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# How to find a collaborator

If you have been keeping this series on services available to songwriters, you will by now have a useful background to the mechanics of the business. Here is the final article of the set.

**SONGWRITERS' GUILD.**—Many writers have found an ideal collaborator through the Guild's Quarterly Bulletin. You can become an Associate Member until you are elected a member of the Performing Right Society, when you automatically qualify as a full member. The Guild's legal department is second to none; they have won every case undertaken for songwriters. Details from secretary Victor Knight, Songwriters' Guild Ltd., 32 Shaftesbury Avenue, London, W.1

Songsheet  
by  
**HUBERT  
W.  
DAVID**

## Graduation

**CLOSE HARMONY SONGWRITER CLUB.**—Also very useful for collaboration purposes. Ken Last, winner of one of our own competitions, "graduated" at this club. In a letter this week he tells me he has now been admitted a member of the Performing Right Society. This should be every songwriter's aim. Club organiser Eddie Payne writes to say that at the moment they have several able lyric writers who are seeking musical collaboration. Up and coming composers should get in touch with Eddie Payne, Close Harmony Songwriter Club, "Edgevale," Wilson's Road, Ramsgate, Kent.

## Individual tuition

**LINTON SCHOOL OF SONGWRITING.**—This school gives a complete treatise on songwriting. Whereas the MELODY MAKER Bureau can only generalise, the Linton School sets out with a series of questions and answers to suit their method to your own particular style. You need a lot of patience and time to embark on such a course, but if you are really keen I shall be pleased to pass on your inquiry to the proper quarters. Write to me personally.

**RECORDING.**—Nowadays it is a distinct advantage to have a recording of your work for demonstration. With a record there is no need to include a full piano score, but be sure to enclose a separate lyric copy (typed if possible) when you forward the record. Though it is not absolutely essential in the first place, you can send a top-line melody copy, too, for more than one person may be gathered round the record player in a publisher's or recording manager's office.

## Recording facilities

You may be able to get your recording made in your home town, but a local company may not have all the facilities you need. I can suggest two London firms who can do you a very good job at a reasonable price. Moreover, they have pianists, vocalists and instrumentalists ready to hand. Both of these firms issue a printed price list available on demand.

They are: Regent Sound Studios Ltd., 4 Denmark Street, London WC2, and Edward Cox Recording Studios, 142 Charing Cross Road, London, W.C.2.

Finally, a reminder about our own Songwriters' Bureau. One Songwriter Coupon (see foot of column 3) covers the submission of one lyric or manuscript, or songwriting inquiry. In each case a stamped, addressed envelope must also be enclosed. When the coupon is not published, no more manuscripts, etc., can be entertained until it reappears.

RACING TO THE TOP!!

# AT THE HOP

Recorded by: **DANNY AND THE JUNIORS (HMV)**  
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Introducing

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# BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended February 1, derived from information supplied by 23 leading record stores \*

This week	Last week	Title	Artist	Label
1	(1)	JAILHOUSE ROCK	Elvis Presley	RCA
2	(2)	THE STORY OF MY LIFE	Michael Holliday	Columbia
3	(3)	OH BOY!	Frank Sinatra	Capitol
4	(4)	ALL THE WAY	Frank Sinatra	Capitol
5	(12)	AT THE HOP	Nick Todd (Lon.)	HMV
6	(5)	GREAT BALLS OF FIRE	Jerry Lee Lewis	London
7	(10)	APRIL LOVE	Ronnie Carroll (Phl.)	London
8	(18)	LOVE ME FOREVER	Marion Ryan	Pye-Nixa
9	(6)	MA, HE'S MAKING EYES AT ME	Marie Adams with Johnny Otis	Capitol
10	(9)	PEGGY SUE	Buddy Holly	Vogue-Coral
11	(8)	KISSES SWEETER THAN WINE	Jimmy Rodgers	Columbia
12	(7)	MY SPECIAL ANGEL	Malcolm Vaughan	HMV
13	(15)	THE STORY OF MY LIFE	Gary Miller	Pye-Nixa
14	(14)	KISSES SWEETER THAN WINE	Frankie Vaughan	Philips
15	(—)	MAGIC MOMENTS	Ronnie Hilton (HMV)	RCA
16	(—)	YOU ARE MY DESTINY	Paul Anka	Columbia
17	(—)	BONY MORONIE	Larry Williams	London
18	(16)	BYE BYE BABY	Marie Adams with Johnny Otis	Capitol
19	(11)	REET PETITE	Jackie Wilson	Vogue-Coral
20	(—)	RAUNCHY	Billy Vaughn	London

Two records \* tied for 10th position.

\* STORES SUPPLYING INFORMATION FOR RECORD CHART: LONDON—W. A. Clarke, S.W.6; Popular Music Stores, E.6; A. R. Tipler, S.E.15; Leading Lights, N.1; Imhofs, W.C.1; Rolo Records, E.10. MANCHESTER—Duke Wholesale, Ltd., 1; H. J. Carroll, 18. HULL—Sydney Scarborough, Ltd. NEWCASTLE—J. G. Windows, Ltd., 1. BOLTON—Engineering Service Co. GLASGOW—McCormack's, Ltd., C.2. EDINBURGH—Bandparts Music Store, Ltd., 1. BLACKWOOD—Glyn Lewis. SLOUGH—Hickies. SOUTH SHIELDS—Saville Brothers, Ltd. WEST HARTLEPOOL—Hossett's, Ltd. WORTHING—J. W. Mansfield, Ltd. MIDDLESBROUGH—Sykes' Record Shop. TORQUAY—Pain and Co., Ltd. CARDIFF—Boyd's. LIVERPOOL—Nems, Ltd., 1. BIRMINGHAM—R. C. Mansell, Ltd., 2.

THIS copyright list of the 24 best selling songs for the week ended February 1, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

1.	(2)	THE STORY OF MY LIFE (A) (2/-)	Sterling
2.	(1)	MY SPECIAL ANGEL (A) (2/-)	Bron
3.	(4)	APRIL LOVE (A) (2/-)	Robbins
4.	(12)	LOVE ME FOREVER (A) (2/-)	Kassner
5.	(4)	ALL THE WAY (A) (2/-)	Barton
6.	(3)	KISSES SWEETER THAN WINE (A) (2/-)	Francis Day
7.	(6)	MA, HE'S MAKING EYES AT ME (A) (2/-)	Feldman
8.	(8)	FORGOTTEN DREAMS (A) (2/-)	Mills Music
9.	(17)	JAILHOUSE ROCK (A) (2/-)	Belinda Music
10.	(11)	WAKE UP LITTLE SUSIE (A) (2/-)	Acuff-Rose
11.	(9)	TAMMY (A) (2/-)	Macmelodies
12.	(7)	ALONE (A) (2/-)	Duchess
13.	(10)	I LOVE YOU BABY (A) (2/-)	Sherwin
14.	(18)	OH BOY! (A) (2/-)	Southern
15.	(14)	PEGGY SUE (A) (2/-)	Southern
16.	(15)	AFFAIR TO REMEMBER (A) (2/-)	Feist
17.	(13)	DIANA (A) (2/-)	Robert Merrill
18.	(16)	LET ME BE LOVED (A) (2/-)	Frank
19.	(21)	PUT A LIGHT IN THE WINDOW (A) (2/-)	Kassner
20.	(24)	CHICAGO (A) (2/-)	Feldman
21.	(22)	REMEMBER YOU'RE MINE (A) (2/-)	Belinda Music
22.	(19)	MARY'S BOY CHILD (A) (2/-)	Bourne
23.	(20)	LONG BEFORE I KNEW YOU (A) (2/-)	Chappell
24.	(—)	GREAT BALLS OF FIRE (A) (2/-)	Aberbach

Two titles \* tied for 12th position. A—American. (All rights reserved.)

# TOP JAZZ DISCS

Week Ended February 1, 1958

This week	Last week	Title	Artist	Label	London	Glasgow	Belfast	M'chester	B'ming'm	Newcastle	Liverpool	Cardiff	POINTS
1	1	MODERN JAZZ QUARTET AT MUSIC INN (LP)		London	9	4	7	1	1	—	—	—	41
2	3	ELLA AND LOUIS AGAIN—Vol. 1 (LP)	Ella Fitzgerald and Louis Armstrong	HMV-Verve	—	2	1	—	—	—	2	1	38
3	5	TO SWING OR NOT TO SWING (LP)	Barney Kessel	Vogue	—	3	—	2	—	—	—	—	33
4	2	JAZZ GOES TO JUNIOR COLLEGE (LP)	Dave Brubeck	Fontana	4	1	—	5	3	—	—	—	31
5a	8	CHRIS BARBER PLAYS—Vol. IV (LP)		Pye-Nixa	8	—	4	—	5	—	9	—	18
5b	10	SUCH SWEET THUNDER (LP)	Duke Ellington	Philips	—	—	—	10	8	—	1	7	18
7a	—	VIC DICKENSON SEPTET—Vol. IV (LP)		Vanguard	2	—	—	3	—	—	—	—	17
7b	6	DIANGO (LP)	Django Reinhardt	Orlone	5	6	—	—	—	—	—	—	17
7c	15	ELLA AND LOUIS AGAIN—Vol. II (LP)	Ella Fitzgerald and Louis Armstrong	HMV-Verve	7	—	5	—	—	—	4	—	17
10	4	APRIL IN PARIS (LP)	Cornel Rupp	Columbia-Chief	1	—	—	6	—	—	—	—	15
11	10	JAZZ AT OBERLIN (LP)	Dave Brubeck	Vogue	—	—	9	—	—	—	8	2	14
12	12	THE GERRY MULLIGAN QUARTET AT STORYVILLE (LP)		Vogue	—	5	—	—	4	—	—	—	13
13a	9	A SWINGIN' AFFAIR (LP)	Frank Sinatra	Capitol	—	8	8	—	—	—	7	—	10
13b	12	THE LOUIS ARMSTRONG STORY—Vol. I (LP)		Philips	—	—	3	—	9	—	—	—	10
13c	—	LEADBELLY—Vol. II (LP)	Huddie Ledbetter	Melodisc	—	—	—	4	—	—	—	—	10
13d	—	JAZZ AT THE ROYAL FESTIVAL HALL (LP)	Humphrey Lyttelton	Parlophone	—	—	—	—	—	1	—	—	10
17a	7	THE OLD RUGGED CROSS	Monty Sunshine	Pye-Nixa	—	—	3	—	—	—	—	—	9
17b	20	HUSH-A-BYE	Monty Sunshine	Pye-Nixa	—	—	6	7	—	—	—	—	9
17c	—	LOUIS ARMSTRONG (EP)		RCA	—	—	—	—	—	2	—	—	9
20a	12	LEADBELLY—Vol. I (LP)	Huddie Ledbetter	Melodisc	3	—	—	—	—	—	—	—	8
20b	—	HISTORY OF JAZZ—Vol. III (LP)		Capitol	—	—	—	—	—	3	—	—	8
20c	—	THE LOUIS ARMSTRONG STORY—Vol. II (LP)		Philips	—	—	—	—	—	—	5	9	8
20d	—	JAZZ AT PACIFIC COLLEGE (LP)	Dave Brubeck	Vogue	—	—	—	—	—	—	—	—	8

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

# CALL SHEET

(Week commencing February 9)	Friday: Matrix Ballroom Coventry
Ronnie ALDRICH and Squadrinaires	Saturday: Royal Albert Hall
Sunday: Empire, Liverpool	AI FAIRWEATHER and Band
Friday: De Montfort Hall, Leicester	Sunday: Cooks Ferry Inn, Edmonton
Saturday: Imperial Ballroom, Nelson	Tuesday: Royal Festival Hall, Twickenham
Dave BRUBECK Quartet	Wednesday: St. Mary's College, Luton
Sunday: Hippodrome, Coventry	Thursday: Trade Union Hall, Luton
Monday: Colston Hall, Bristol	Friday: Jazz Club, St. Albans
Tuesday: Winter Gardens, Bournemouth	Basil KIRCHIN Band with Rory BLACKWELL
Wednesday: Gaumont Cinema, Cardiff	Friday: Baths Hall, Streatham
Thursday: City Hall, Newcastle	Saturday: Corn Exchange, Sleaford
Friday: Free Trade Hall, Manchester	Vic LEWIS and Orchestra
Saturday: Town Hall, Birmingham	Week: Green's Playhouse, Glasgow
Owen BRYCE and Band	Terry LIGHTFOOT Jazzmen
Sunday: Portsmouth	Sunday (afternoon): Carlton Ballroom, Slough
Monday: Cy Laurie Club, W.	Tuesday: British Legion Hall, South Harrow
Friday: US Base, Swindon	Wednesday: Royal Oak, Dagenham
Saturday: Highfield House, Maidstone	Thursday: Mack's, Oxford St.
Johnny DANKWORTH and Orchestra	Friday: Royal School of Mines, Kensington
Sunday: Hippodrome, Derby	Saturday: College of Distributive Trades, Charing Cross Road
	Glenn MILLER Orchestra
	Sunday: Dominon, W.1
	Sid PHILLIPS and Band
	Sunday: Granada, Kettering
	Monday: Granada, Grantham
	Tuesday: Granada, Aylesbury
	Wednesday: Granada, Bedford
	Friday: Granada, Maidstone
	Betty SMITH Quintet
	Sunday: Canterbury
	Tuesday: Castle, Tooting
	Thursday: South Harrow
	Friday: West Drayton
	Saturday: Doric Ballroom, W.
	Alex WELSH and Band
	Sunday: Cheam
	Tuesday: Mack's, Oxford St.
	Thursday: Town Hall, Battersea
	Friday: Woking
	Saturday: Royal Albert Hall

# Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, or an answer to a songwriting query. MS must bear name and address of the sender, and must be accompanied by a.s.s. Post to Songwriters' Advice Bureau, "Melody Maker," 189 High Holborn, London, W.C.1.

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until February 22, 1958, for readers in Britain; until March 22, 1958, for foreign and Colonial subscribers.

As listed by "Variety"—Issue dated February 3, 1958

- (2) GET A JOB Schouettes (Ember)
- (1) AT THE HOP Danny and Juniors (ABC Paramount)
- (17) OH, JULIE Sammy Salvo (RCA Victor)
- (3) SUGARTIME McGuire Sisters (Coral)
- (7) LA DEE DAW Billy and Lillie (Swan)
- (19) SHORT SHORTS Royal Teens (ABC Paramount)
- (—) DEDE DINAH Frankie Avalon (Chancellor)
- (—) I BEG OF YOU Elvis Presley (RCA Victor)
- (—) SAIL ALONG SILVERY MOON Billy Vaughn (Dot)
- (8) DONT' Elvis Presley (ROA Victor)
- (17) CATCH A FALLING STAR Perry Como (RCA Victor)
- (12) STOOD UP Ricky Nelson (Imperial)
- (6) MARCH FROM "BRIDGE OVER THE RIVER KWAI" Mitch Miller (Columbia)
- (10) WAIT IN SCHOOL Ricky Nelson (Imperial)
- (8) TWENTY-SIX MILES Four Preps (Capitol)
- (11) WITCHCRAFT Frank Sinatra (Capitol)
- (12) PEGGY SUE Buddy Holly (Coral)
- (—) YOU ARE MY DESTINY Paul Anka (ABC Paramount)
- (14) ALL THE WAY Frank Sinatra (Capitol)

(—) MAYBE Chantels (Dot)  
Two records \* tied for 4th, 10th, 14th and 20th positions.  
Reprinted by permission of "Variety"



**MM EXCLUSIVE**

# Will Britain like us, asks Dave Brubeck

**AS you read this the Dave Brubeck Quartet is on its way to Britain for its first European date at the Royal Festival Hall tomorrow (Saturday).**

**I spoke to Dave Brubeck on the telephone just before he left his home in Oakland, California.**

"This time I really will set foot on British soil," Dave chuckled. "During World War II I passed through England. I went from boat to train to boat, all in one day. I stood on dockyard cement but never did have my feet on real English earth!

"I'm bringing my wife 'Oll' (Iola) and my eldest boy on this trip." And then Dave asked me, quite seriously: "Will we be playing in Land's End? I have relatives there—my mother's cousin and aunts."

After England the quartet plays on the Continent—Scandinavia, Germany, Holland, Belgium, etc.

"We may also do a week or more in Poland, for the State Department," Dave informed me.

What music would the quartet be playing in England?

"Jazz at Oberlin" seems to be our most popular album," Dave replied. "However, we're going to do a lot of our newer things, too."

As I reported recently, bassist Eugene Wright replaced Norman Bates. Jovial Gene was formerly with Cal Tjader and Buddy de Franco. He has been with the Brubeck Quartet about a month so that he is familiar now with most of the group's arrangements.

"Columbia Records is fixing to record us at one or more concerts in Europe," Dave told me.

**Scuffling**

Dave asked me if he should play exactly the same programme at every concert. I advised against this, particularly in the London area. I think that many fans will go to more than one concert.

It was many years ago that Barry Ulanov and I were the first two jazz writers to acclaim Brubeck. Dave and I have been close friends since those early days when the group was really scuffling.

As a person he is a special and wonderful credit to the jazz business. We couldn't have a better and more worthy ambassador for our art.

**Progress**

One of Dave's special projects is to use his position in the jazz world, in a practical way, to end racial segregation and intolerance. He has already made some progress, in this direction, on television.

Dave makes more money than any other modern jazz musician—much more. At all times he plays only the music he loves and in which he

**HOWARD LUCRAFT**



interviews the man who was voted world's best pianist in the MM Readers' Poll. The Brubeck tour starts in London on Saturday

believes. And yet he's quite an unhappy man with the "pressures" he has in these days of success. Without being in any way prudish, Dave hates the "iniquities" of the business. He claims he is just waiting for the day when he can quit.

**Individual**

Dave loves animals and the land. (He almost became a veterinary surgeon.)

"Sometimes I work in the garden so long my hands get that I can't play when I go to the job. So I play like Basie all night."

The completely individual sounds of the Brubeck Quartet are acclaimed by almost all the jazz fans in the U.S. However, very many of the jazz musicians put Dave down, for varying reasons.

"This really doesn't worry me any more," Dave avers. "I'm especially happy that Miles Davis digs me. He's one of the great leaders in the jazz idiom. Miles has recently recorded two of my tunes."

**Uncanny**

However, it's hard for any musician to deny Dave's almost uncanny sense of time with his cross rhythm extemporisations. Then, too, nearly all musicians here applaud Paul Desmond's liquid lyrical alto, the intriguing interplay between Dave and Paul and the romanticism of Dave's charming compositions.

Dave confessed to me before he left California: "We're naturally a little apprehensive—this being our first visit to Britain. Do you really think they'll like us?"

I assured "the grand panjandrum of the cool discursive" (as Time magazine describes Brubeck) of success in Britain. I'll be very surprised if I'm wrong.



Many American jazz musicians criticise Brubeck but, says Dave—"this doesn't worry me any more. I'm glad Miles Davis digs me."

## Britain's TOP TWENTY



*Player's Please*



# Hollywood headlines

**HOLLYWOOD, WEDNESDAY.** ELVIS said he'd love to meet Brigitte Bardot, so now all the local lasses are getting through to the wiggly one on the phone at Paramount Studios by claiming to be the voluptuous French star. . . . Harry James nixed a Coconut Grove stint as he won't play for acts, so Ray Anthony replaced. . . .

## Les Paul

When Les Paul and Mary Ford entertained at the White House, President Eisenhower joined the couple in singing "Deep In The Heart Of Texas" with Vice-President Nixon at the piano. . . . Singer Pat Boone just got a baby girl to add to the three he has at home now. . . . Altoist Brian Farnon, brother of Bob and Dennis, is on our local "Polka Parade" TV programme. . . .

Mitzi Gaynor started recording for Verve. . . . S a m m y Davis, Jr., does a recording for Capitol.

mendous Presley take-off in his act at the Moulin Rouge. . . . Danny Kaye will conduct the New York Philharmonic Orchestra in a special concert in March. . . . The new Charlie Barnet agency has booked the Harry (cello) Babasin Jazzpickers into the Las Vegas Sands. . . . The complete Al Belletto Sextet has been hired as part of the Woody Herman band, with special spots on their own. . . . The Joe Napoli "Jazz West Coast" European package, with Christy, Shank, Cooper and Gary Crosby, is scheduled to open on March 15 in Amsterdam. . . . The Red Norvo Trio stars at Terri Lester's new Jazz Cellar.

## Bing Crosby

James Mason has been signed to record poetry readings for Walt Disney's new Vista label. . . . They say that Bing Crosby and his mistress, beautiful Kathy Grant, may do a Mr. and Mrs. TV series, using Gary and other "children" as guests. . . . Eddie Fisher wants to play the London Palladium while wife Debbie (Reynolds) is in France making "A Time For Paris."

Howard Lucraft

# The beat behind the boom

YOU should go to see the new Universal-International film entitled "The Big Beat" if only to read the foreword. It's a musical and the performers in it were picked, we're told, because between them they have sold 400 million records.

The figure is staggering. If all those records were placed end-to-end they would make one of those intriguing statistics that people love to quote. However, a much simpler addition is even more intriguing. Try adding the number of records sold to the title of the film.

The answer provides the formula behind today's record boom that has turned junior record buyers into Big Business.

## THE TWO THEORIES

You are not impressed by mere figures? How many of the records had any artistic merit, you ask? Let's not go into that now. It is much more profitable to concede that they must have had something—an important something that coaxes cash out of the customer.

The title of the film was shrewdly chosen. Yet the basic pull of the beat as a sales-factor isn't fully appreciated in this country. Two or three years ago it wasn't appreciated at all. The boys in the recording industry were so full of theories that they couldn't see a hit record until it hit them in the back of the neck.

The two most important theories were almost the tenets of a faith. Theory One: Jazz Doesn't Sell. Theory Two: It Pays To Be Corny.

I happened to be in a position not so very long ago to see how such theories were put into practice. It came about this way:

With Laurie Henshaw, I was invited to hear tape recordings of a girl singer. She'd already sung professionally and was less a person than Ted Heath had shown an interest in her talent.

She impressed Henshaw and Brown, too. And she impressed Jack Payne enough for him to recommend her to a recording company.

It has to be said at this point that she had a predilection for jazz singing—her phrasing was strictly modern.

So what did the recording company do? It adjured her to forget all that jazz nonsense. It put her under the tutelage of a song-writing pianist whose task was to make her sing each note of each dreary ballad exactly as it was written on the piano copy.

Carefully he went to work to iron-out her individuality. Slowly the great commercial steamroller flattened her grasp of phrasing. Inexorably it crushed her style.

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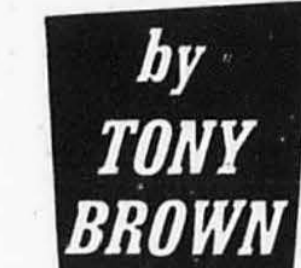
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by TONY BROWN

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## JIVERS

But here's the important point: what is shared by all forms of music popular with the young is of greater significance than all the differences put together. Beat. And remember that beat has proved a selling factor for artists of the calibre of Louis Armstrong and Frank Sinatra.

## BIG HIT

The people who live to Humphrey Lyttelton, largely speaking, are not preoccupied with subtleties of phrasing. They closely resemble those who live to Chris Barber and Boo Mr. Lyttelton. And both react in much the same way as the crowds who clap on, off and between the beat of Mr. Steele, Mr. Haley, Mr. Donegan and a host of imitators.

## HOORAY

These artists are now the leaders of the musical proletarian, the Heroes Of The Revolution that you, the opponents of a society built on the corn standard, brought about. Hooray for the weapon that brought the structure down. Long live the Beat.

## PREPARED

In this country, the Donegan record didn't enjoy the pushing that helped to promote square rivals. It was played once in a BBC disc-jockey programme and reaction thereafter was almost wholly spontaneous. As with Tommy Steele later, Donegan's record bid was made at just the psychological moment.

## SEETHING

The ground had been prepared by the purveyors of corn; it had been well-manured, you

## THE TWO THEORIES

You are not impressed by mere figures? How many of the records had any artistic merit, you ask? Let's not go into that now. It is much more profitable to concede that they must have had something—an important something that coaxes cash out of the customer.

The title of the film was shrewdly chosen. Yet the basic pull of the beat as a sales-factor isn't fully appreciated in this country. Two or three years ago it wasn't appreciated at all. The boys in the recording industry were so full of theories that they couldn't see a hit record until it hit them in the back of the neck.

The two most important theories were almost the tenets of a faith. Theory One: Jazz Doesn't Sell. Theory Two: It Pays To Be Corny.

I happened to be in a position not so very long ago to see how such theories were put into practice. It came about this way:

With Laurie Henshaw, I was invited to hear tape recordings of a girl singer. She'd already sung professionally and was less a person than Ted Heath had shown an interest in her talent.

She impressed Henshaw and Brown, too. And she impressed Jack Payne enough for him to recommend her to a recording company.

It has to be said at this point that she had a predilection for jazz singing—her phrasing was strictly modern.

So what did the recording company do? It adjured her to forget all that jazz nonsense. It put her under the tutelage of a song-writing pianist whose task was to make her sing each note of each dreary ballad exactly as it was written on the piano copy.

Carefully he went to work to iron-out her individuality. Slowly the great commercial steamroller flattened her grasp of phrasing. Inexorably it crushed her style.

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Fats Domino

# ON THE BEAT

WHY do the English "feel" the blues better than any other nation? Big Bill Broonzy maintains that they do. And I've heard the same from other Negro artists.

Big Bill, however, is the first to offer a possible explanation. He was talking to the MM Chicago correspondent, Bernie Asbell (see page 12), and came out with this point:

"They were the ones who brought us over to this country in the old slave days. And maybe that has caused them to understand our situation better, to sympathise more with the kind of people we are. . . . The English people always understood what I was singing. Often, they don't understand it

over here, or in other parts of Europe. . . . But in England or Scotland I never once found a cold audience. They always understood me."

We love you, BUT . . .

THERE were more people waiting for autographs outside one of the provincial theatres last week than there were inside watching the rock-'n'-roll show.

Star Session

THEY had to lock up the Gent's at the Star Club on Tuesday night. The cascade from the cistern kept interfering with what promises to be a fabulous Decca session under the direction of Raymond Horricks. . . . Those taking part: Alan Clare, Kenny Napper, Eddie Taylor, Bobby Kevin, Don Ren-

dell, Bob Efford, Bob Burns and Canadian trombonist Bray Premruer. . . . It lasted from 5.30 till after midnight. When Premruer fractured all present by announcing: "I must get back and finish writing a symphony." (And he was not just being funny!)

Night out

LIFE is full of contrasts. From the sunbathing of Cannes to the spotlight of the Gaiety cabaret—that was the Saturday-to-Monday leap taken by Beryl Bryden last week-end. . . . And how did she spend Sunday night? . . . With 40 monks. On an island in the Mediterranean. . . . Red-faced as she explained this (but only from the sun and wind), her story was one of a missed boat back to the mainland after her appearance at the Cannes "Jazz au Champs Elysees" concert, and of having to spend the night on the tiny island of St. Honorat. . . . Where the monks gave her supper, a room in a near-by chateau, and invited her to breakfast in the morning. . . . And whom she regaled with stories of the blues.

Question and . . .

THIS is a wonderful business. With some wonderful people in it. We rang a band-leader the other day, asking if he were taking a certain vocal-ist on tour with him. . . . A simple question, you would think. Calling for a simple Yes, No, or Not decided. . . . Did we get a simple answer? We did not. We got: "If the MELODY MAKER prints that she is going, I can promise you she won't!" . . . Why, for heaven's sake? Why? . . . P.S.—We didn't print the story. She went.

. . . Answer

DISLEY is telling the story of the musician who was standing outside Birdland when a stranger asked him: "Can you tell me the way to Carnegie Hall?" The musician gripped him by the shoulder. "Practice, man! Practice!"

Green serpent

I WAS so wrong about Tommy Steele. I'm determined not to make the same mistake about Lisa Noble (pictured on the back page). . . . This dynamic blonde 17-year-old gave a special performance for show business VIPs this week at the Côte d'Azur (where I first saw Tommy)—and I guarantee she'll break up every teenage audience in the country. . . . Like a green serpent in skin-tight jeans, she sells her act with all the verve (or more) of Steele. And you can hear the words. . . . What is "6.8 Special" waiting for?

Two's a crowd

I DROPPED into the Latin Quarter the other night. And found the "relief" electric organist Stan King and drummer Buster Rogers, produc-

# with PAT BRAND



ing more beat from their two-some than many groups four times their size. They got even me on the floor. . . . Catch them before Stan ends his eleven-month stay there on February 15.

No, thanks

SO well did Wee Willie Harris do on one of his recent Variety dates that his manager and agent decided to make him a present. . . . His red jacket (bought off Art Baxter for thirty bob) was getting a little worn. So they scoured the town and came up with a bright new hunting coat to match his flaming hair, with white breeches to round off the ensemble. . . . After all of which they were understandably surprised when Willie refused to wear it. . . . "But why, for heaven's sake?" "Because," explained Willie, "it would make me look ridiculous!"

Correction

NO, dear, it's not true that the Crickets sing by rubbing their back legs together.

# WONDERED

Everything, indeed, that gave her promise of being something like the special was painstakingly destroyed. . . . And having reduced the girl to a featureless, characterless copy of any corny singer of any corny song in any corny catalogue of that time, they sat back, presumably wondering why her first record wasn't selling.

Here's the irony. They were looking for a second Anne Shelton; a second Vera Lynn; a second Ruby Murray; a second Joan Regan. Yet note that each one of those singers has a strong individuality—an individuality that, above everything, brought them fame. . . . It all seems so long ago—in reality it's only three years. Tommy Steele was still at sea;



Gogi Grant—seen here with arranger Buddy Bregman—handles a hefty part in "The Big Beat."

The music track of Cecil B. De Mille's THE TEN COMMANDMENTS on two LPs in special album HAD 2074-5

APRIL LOVE with PAT BOONE and SHIRLEY JONES

Fifteen sound track numbers including eight vocals by Pat and Shirley HAD 2078



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DALLAS LONDON

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**GEOFF WESTLAKE**  
GERALDO'S ORCHESTRA

Appearing in Gerry's Inn on I.T.V. Monday, February 10th and regularly every fortnight.

When a notable drummer with an outstanding orchestra chooses his drums they must be equal to the most exacting requirements. Carlton Drums speak for themselves, hence Geoff's choice—just you listen for the crisp resonance of the Cracker Snare Drum—you'll find out how good they really are.

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D



# Tommy Watt anomaly

IN the ancient and honourable restaurant of Quaglinos, one-time haunt of the Prince of Wales and the Bright Young Things, resides Tommy Watt and his five-piece band.

He broadcasts each week, however, with an orchestra of hand-picked session men. Of the 18 bands broadcasting weekly, his is the only one which is non-existent outside the studio.

This situation, regarded in some quarters as anomalous, is why I arranged to meet him.

"How," I asked, "did you come to get your present series of broadcasts?"

"We got slung off the air a couple of years ago—pressure by other band-leaders. So I went to Parlophone's George Martin. We recorded 'Grass Hoppers Jump' and, as it sold very well, I took the record to Jim Davidson. He saw the higher-ups and they gave me the OK."

## COMPETITION

"You have a very good broadcasting band, Tommy, but how do you feel when there are big bands doing one-night stands, with salaries to find, wanting broadcasts urgently and all you have to worry about is your five-piece?"

"I am growing up, now, Maurice, and I realise it's a very competitive world. The only sentimentality I indulge in is the music

# McKinley was great

I MUST defend Ray McKinley against the strange attack by the three individuals from Leamington Spa (MM 1/2/58). I travelled specially to Glasgow and thoroughly enjoyed the grand show—and I am a Miller enthusiast, with every record the great man ever made in my collection.

The very full house at Glasgow gave the band the warm-hearted reception they fully deserved. To me, the show was well balanced with something for everyone. — Wemyss Graigle, Edinburgh.

## Similarity

HAD the Leamington critics been fortunate enough to see and hear the original Glenn

Miller Orchestra, or even the AEP band, they would have admitted the close resemblance of the present band.

Ray McKinley has no need to "cash in" on anyone's name and one had only to read the programme to learn that the orchestra was not only playing Miller numbers but the original

scores—and doing it exceedingly well.—E. S. Cull, Rugby.

## New numbers

McKINLEY is doing a grand job with the new Miller Band. I was particularly pleased to hear a few new numbers.

The show I saw at the Dominion, Tottenham Court Road, lasted for just over two hours and more than half of this time was devoted to Miller tunes played in the Miller style.

I am sure I am only one of a great many people who think McKinley is doing fine work.—E. Knights, Gidea Park, Essex.

Dozens of readers have written in praise of McKinley and his orchestra. Only one supported the three readers from Leamington Spa who described the show as "disgusting."

## Hurrah for Humph

ON behalf of many musicians, I would like to express my whole-hearted approval of Humph's comments on "Six-Five Special." Also a bouquet to Josephine Douglas for her courage in asking for criticism before her audience of millions.—R. Gerngross, Coventry.

## Why fail Wally?

HOW can the BBC be so stupid as to fail the Wally Pawkes Band, which shows great promise. I have not heard the band live, but records suggest such action by the BBC is completely unjustified. Why don't they follow the advice of other readers and be stricter to the skiffers.—C. Butcher, Bristol.

## Soundtracks

THANK you, Laurie Henshaw, for making a point of the "Pal Joey Mystery" (MM 1/2/58). I would like to draw attention, too, to the Presley recording of "Jailhouse Rock."

I have just bought it twice and neither record is as good as the soundtrack.

RCA guaranteed double sales by putting it on the back of "Treat Me Nice" for the 78 and using the previously issued "Don't Leave Me Now" on the EP.—Pamela Quarm, London, N.4.

## Grown-ups?

L AURIE HENSHAW specified a recent Sinatra LP as "for the grown-ups." It is high time someone made it quite clear that many teenagers feel the same way about Sinatra as the Presley crowd feel about their idol—we just don't indulge in hysteria to prove it.

I am 17 and more of my friends are fans of Sinatra than all the rock-'n'-rollers and skiffers put together. So please don't think we all exist on an exclusive diet of "Six-Five Special."—Miss M. Ridley, Cardiff.

Remember, the term grown-up needn't necessarily refer to age.

## Humph? Ugh!

I HAVE just seen a Lyttelton Concert at Coventry. Ugh! Humph is a kindergarten showman and he certainly doesn't play jazz—mainstream, traditional or anything else.

I would rate the Chris Barber and Mick Mulligan Bands far above this mess. Band spirit was non-existent and throughout Lyttelton made idiotic remarks, supposedly witty.—Dave Jones, Nr. Rugby.

Humph seems to be in trouble lately. Any more readers feel he belongs in the kindergarten?

## Gonella discs

I AM grateful to you for printing my offer to supply copies of my Nat Gonella Discography. The letters I received in response were grand testimonials of Nat's lasting popularity with all who knew him in the Swing period.

Delivery of the discography will be in approximately six weeks.—Ted Lamont, Glasgow.

Letters intended for publication—addressed to the "Melody Maker," 189, High Holborn, W.C.2—should be kept as brief as possible.

# by MAURICE BURMAN

itself. I think I have the best band on the air, doing the best arrangements. As a band-leader, I do the arranging myself, which gives the band my stamp—and may the devil take the hindmost."

Tommy, born 30 years ago in Scotland, speaks with an English Air Force accent. He was a cadet pilot when the war ended and toured America as an officer. He was lucky enough to hear the original Herman Herd, which gave him the gen on large bands. He has played piano with Ambrose, Harry Roy and Ken Mackintosh.

The composition of his radio band is Jock Bain, George Chisholm, Jackie Armstrong, Jack Irving (trombone), Stanley Roderick, Tommy MacQuater, Albert Hall, Bert Courtney (trumpets), Bill Jackman, Bob Efford, Tubby Hayes, Ronnie Ross (saxes), Jack Ellery (flute), Phil Seamen (drums), Tommy Blades (percussion), Joe Muddel

(bass), Ike Isaacs (guitar), Margaret Bond and Matt Monroe (vocals).

"Surely, Tommy, you can't help getting good results with the best players in the country? Couldn't any bandleader do that if he were given the chance?"

"If you get the best arranger."

"Are you, then, the best?"

## ON THE ROAD

"Yes, I don't want to sound conceited, but so far as this type of band is concerned, I think so. I am the bandleader; I pick the musicians and I do the best arrangements."

"How long have you been arranging?"

"Two years."

"What are your future plans?"

"Eventually we shall go on the road. I hope to have the best band in the country."

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# JAZZ on the AIR

(Times: GMT OET plus 1)

**SATURDAY, FEBRUARY 8:**  
10.0-10.30 a.m. D L: Skilms Club.  
11.30-12.0 A 1: Hawk and Dix, Lester, Ella and Louis, Holiday, Phil Woods.

2.15-2.45 p.m. Z: For Trade.  
4.5-4.30 O 1: Modern Swing Combo.  
4.15-4.45 Z: Swing Serenade.  
8.0 app-8.30 B-3:8m: Kings of Jazz.  
8.30-9.0 D L: Jazz Jazz.

7.0-9.0 T: (1) S-F, Rugolo, Shearing. (2) Basie, Parlow, MJQ, Louis-T, Pepper, Duke, Jonah J., Gohn-Sims. (Repeated 10.0-12.0.)

8.30-8.55 J: Of Jazz Interest.  
8.8-9.35 B: Panassié on Hodges.  
9.30-10.0 Y: Jazz Time.  
10.10-10.30 Y: Jazz Gallery.  
11.5-12.0 J: D-J Shows.

12.0-1.0 a.m. E-Q: Saturday Night Club.

1.5-2.0 H-Q: Hollywood-New York.

**SUNDAY, FEBRUARY 9:**  
1.17-2.15 p.m. A 1 2: Champs-Elysees Jazz from Cannes, with Eddie Sauter, Grappelly, Dieval, etc.

4.30-4.45 P 2: Bobcats.  
4.37-5.15 A 1 2: Ray Brown.  
5.30-5.30 A 1 2: Jazz News.  
7.0-9.0 T: (1) Sarah V., Riddle, Garner, Kenton. (2) Wilbur de P., Wild Bill, Perkins, Hamp, Wilson, Krupa, Zutty-Barney, Fletcher H., Konitz. (Repeated 10.0-12.0.)

9.10-9.50 S: Jazz Requests.  
10.0-10.55 P 1: Jazz Microgrooves.

**MONDAY, FEBRUARY 10:**  
7.0-9.0 p.m. T: (1) Ella-Thornhill, B.G., Shaw. (2) Herman, Quincy, Parker, Fletcher H-Chu Berry, Bailey-Eldridge, John Lewis in France, Waller. (Repeated 10.0-12.0.)

9.10-9.50 S: For Jazz Fans.  
9.30-10.30 app. K: Jam Session.  
10.5-12.0 J: D-J Shows (nightly).  
10.15-10.35 C 1: Jazz Discs.

**TUESDAY, FEBRUARY 11:**  
7.0-9.0 p.m. T: (1) Johnny Mathis, in person, also: Ben Webster, Ella, Hi-Lo's. (2) Louis-Basie, Mackett, Bechet, Rollins, All-Star Groups, Wiggins, Parker. (Repeated 10.0-12.0.)

9.0-9.30 J: Modern Jazz 1958.  
9.8-9.40 B-25m: The Real Jazz.  
9.10-9.50 S: For Jazz Fans.  
9.30-10.0 N: Jazz Programme.  
9.30-10.15 I: Wild Bill Davidson.  
10.0-11.0 P: Hot Rhythm.

**WEDNESDAY, FEBRUARY 12:**  
6.30-6.55 p.m. P 1: Modern Jazz 1958.

7.0-9.0 T: (1) Jimmy Dorsey. (2) Yusuf Lateef and Swedish Jazzmen, Ella-Getz, Brookmeyer, Miles-Gil Evans, Sutton, Jelly

Roll, Noons, Basie. (Repeated 10.0-12.0.)

8.30-8.55 S: Life of Django.  
8.30-9.30 P 3: Jazz for Everyone.  
9.10-9.50 S: For Jazz Fans.  
9.11-9.45 P 4: Jazz Atmosphere.  
9.20-10.0 Q: Jazz Club.

9.50-10.12 Z: Jazz Actualities.  
10.0-11.0 O: Jazz Band Ball.  
10.40-11.30 D L: Dankworth.  
11.10-12.0 I: Witherspoon, Barney Wilen, Cleveland Combe, Snorty Rogers.

**THURSDAY, FEBRUARY 13:**  
6.30-7.0 p.m. D E: Jazz Session.  
7.0-9.0 T: (1) Crosby Favourites, B.G., Krupa. (2) Bran, Paora, Louis-Bechet, Thad, Basie, Duke, Diz. (Repeated 10.0-12.0.)

8.30-9.0 P 1: White Notes... Black Musicians.  
9.0-9.30 P 3: World of Jazz.  
9.10-9.50 S: For Jazz Fans.  
9.30-10.0 P 4: Louis' Autobiog.  
10.0-11.0 P: Afro-Cuban: Big T.  
10.40-11.15 D L: Jazz Club

**FRIDAY, FEBRUARY 14:**  
4.20-4.50 L: Jazz.  
7.0-9.0 T: (1) Hetti, J.D., T.D., Herman. (2) Hodges, Ted Nash, Krupa, Farmer, Sims, Getz, Hines, Dukes of Dixie, Christian, Wiggins, Jacquet. (Repeated 10.0-12.0.)

8.55-9.25 C 1: Jazz Session.  
9.0-9.25 J: Red Mitchell's Quartet.  
9.10-9.50 S: For Jazz Fans.  
9.10-10.0 N: Jazz Discs.  
10.40-11.15 D L: Baker's Dozen.

Programmes subject to change

**KEY TO STATIONS**  
A: RTP France 1: 1-1229, 48.34 2-193.  
B: RTP France 2: 280, 218, 318, 259 279, 445, 498.  
C: Hilversum: 1-402, 2-298  
D: BBC: E-464, L-1590, 247.  
E: NDR-WDR: 309, 169, 49.33  
F: Belgian Radio: 1-184 2-214 3-267, 4-198

H: RIAS Berlin: 303.  
I: SWP B-Baden: 295, 361, 195, 41.29.  
J: APN: 344, 271, 547, 54.84.  
K: SBC Stockholm: 1671, 253, 245, 308, 506, 49 band.  
L: NR Oslo: 1376, 337, 228, 477, 19, 26 or 31 bands.

N: Monte Carlo: 205.  
O: BR Munich: 375, 187, 48.7  
P: SDR Stuttgart: 522, 49.75  
Q: HR Frankfurt: 508.  
S: Europe 1: 1622.  
T: VOA: 7.0 p.m. 13, 18, 19, 31, 41 bands. 10.0 p.m. 19, 31 bands plus 1734 (from 11.0 p.m.).

W: Luxembourg: 208.  
Y: SBC Lugano: 568.8.  
Z: SBC Geneva/Lausanne 393, 31 band.

F. W. Street



# This world of jazz

It seems fitting that a new jazz column should begin life with news from the music's capital city—New York.

Stanley Dance, comfortably situated there on a recording mission "for a British company," tells me he's been batting around New York hearing bands, booking studios and fixing union details.

A few days ago his first session took place. On it were Rex Stewart (tpt.), George Stevenson (tmb.), Haywood Henry (clt., bari.), George Kelly (tnr.), Willie The Lion (pno.), Leonard Gaskin (bass) and Arthur Trappier (drs.).

"Haywood's clarinet will come as a surprise to those unfamiliar with the Erskine Hawkins records," says Dance.

In batting around, Dance has been greatly impressed by Hawkins and Buster Bailey, among the company at the Metropole; Cootie Williams's excellent solos at the Savoy; Mary Lou Williams at the Composer; Illinois Jacquet's band, with Dicky Wells, at the Apollo, and Buddy Tate's at the Celebrity Club.

Rex Stewart opened last week at Condon's. "The Strange clientele seemed to be getting a real boot from Rex's fiery blowing," says Stan.

**STARTS TODAY**  
—a new column for every jazz enthusiast

by MAX JONES



## The Lion

"Before Condon's, I went to the Henry Hudson Hotel with The Lion to catch Hackett's band. Everyone except Bobby and drummer Drootin doubles—or more. Bob Wilber, for instance, uses vibes as well as clarinet and sax."

Stan's assignment calls for seven LPs of mainstream jazz. Anybody who knows him knows he will set himself the highest standards permitted by availability of musicians.

## Early call

TELEPHONE bells are disturbing, but mine took a while to disturb me on Tuesday morning at 6.30.

While voices swapped distant information about New York and Your London call, Mr. Young, I recovered slightly. But it was not until "You sleeping or something? I been trying to get you guys all night," came through in complaining tones that I realised Trummy Young was on the line.

In town with Armstrong, Trummy had fallen into Stan Dance at the Hotel Schuyler, where both are staying, and been reminded of London.

Sounding fine and animated, he told me he had that day recorded with Lawson, Haggart, Sam Taylor and George Barnes, if I heard correctly; also that

Barrett Deems had just left the band and was to be replaced by Danny Barcelona, who worked with Trummy in Honolulu.

When Dance came to the phone I asked: "Was Trummy recording for you today?"

"No," said Stanley, "I used a million-dollar trombone section but Trummy was not in it."

Back came Trummy: "What would you do with a two-dollar bum in a million-dollar section?"

Transatlantic calls costing what they do, I asked no more about either session. But I learned that Johnny Hodges had quit Duke, was opening with a small group (Strayhorn on piano) in Miami.

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that some trad bands were pretty bad when they started. The answer? They weren't encouraged to practise on Television and Variety audiences.

This "Six-Five" edition subjected me to a deal of tedium so that I might hear one tune from Bruce Turner, one and a bit from Humph. Isn't it a shame?

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BRADFORD	20th February
LIVERPOOL	21st February
IPSWICH	22nd February
LONDON	23rd February

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## The whisper of Big Bill Broonzy

CHICAGO, Wednesday. YES, it's true that Big Bill Broonzy will probably never sing again. That saddening thought becomes a shocking one when you meet Big Bill today.

He looks well. Covering those strong jawbones, his dark cheeks have a glistening, young, healthy look. His smile is ready as ever.

But when he opens his mouth to talk, Big Bill Broonzy isn't there. There's only a whisper of the man.

I've seen Bill twice in the last few weeks. Once, for a backstage chat after his immensely successful (and terribly sad) benefit concert here, and a few days ago at my house, when banjoist Pete Seeger was passing through town and the three of us got together.

## Hopeful

It took an occasional jab of Big Bill's earthy wisdom to remind us that this whisper belonged to the same man who's always talked in a hard-as-rock bass. Bill has had to have a lung removed, and this, for the time being, is the price.

But his plight may improve. In the next few days, Bill goes back to the hospital for some delicate (but not dangerous) surgery to realign his vocal chords. The doctors are hopeful that at least Bill's speaking voice will have its baritone resonance restored, even if

it's too optimistic to expect he'll sing again.

Bill particularly wanted his British friends to know this, because he'd just heard from pianist Dave Stevens and guitarist Alexis Korner about their plans for their Big Bill Broonzy benefit concert.

"They asked me if I'd want to fly over for the concert," Bill said. "There's nothing I want to do more, but the doctors told me they doubt if I'll be ready."

## Help

"I need every bit of help I can get," Bill said frankly, "and it seems wrong not to be able to go over there and thank those fellows personally for what they're doing. I still hope I'll make it."

Talk turned to the almost lost art of authentic blues singing, and Bill said:

"People here in the States have forgotten what the real blues sound like, and when it's done right the people think it sounds wrong. These fellows singing folk music in the night clubs and with dance bands, they're all right, but it's not blues."

"When a fellow is always thinking about whether his shirt looks just right, man, he can't be thinking about the blues. The blues is when a man feels that there's a lot of trouble today, but tomorrow's going to be better. Maybe today we got it too good and folks are afraid tomorrow's going to be worse. That's being scared, it's not the blues."

—Bernie Asbell

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## SHINING TRUMPETS

THE fourth edition of "Shining Trumpets" confirms the importance of this erudite Rudi Blesh book in jazz literature.

Although many of his conclusions are arguable, Blesh is always readable and his jazz history is learned and fascinating.

## Praise

The latest edition differs from earlier volumes by the inclusion of six more excellent photographs and a postscript. The latter brings the book up to date with views on Basie, Brubeck, Gillespie and Parker among others.

Despite his dislike of any jazz forms which move away from what Blesh considers the basic traditional rules, he has praise for the best in modern jazz.

The book is most handsomely produced and at 25s. is cheap by comparison with comparable volumes.—Bob Dawbarn.

\*Published yesterday (Thursday) by Cassell and Co., Ltd., 35, Red Lion Square, London, W.C.1.





Guest review by VIC BELLERBY

DUKE ELLINGTON'S "Such Sweet Thunder" (Philips 12 in. BBL 7203) is the most important jazz work since the "Tone Parallel Of Harlem." Indeed, the moments of silence in "The Telecasters" have more significance than the whole uproarious noise of Kenton's "City Of Glass," for instance.

There are moments of disappointment. The "Circle Of Fourths" is the only piece having little relevance to the context. If it were titled "Jive At Newport" we would know no difference.

CONTRIVED A pity the suite has such a hurriedly contrived ending. "Sonnet In Search Of A Moor" has dull touches, while Anderson's space travelling is hard to take.

Esquire the sound of the beat generation on DOWN EAST Zoot Sims, Phil Woods, Jon Eardley play the downest jazz

77 RECORDS present PAT HAWES AND HIS BAND 77/LP/6 - 29/10d. ALEX KORNER'S ROUNDHOUSE GROUP 77/LP/2 - 29/10d. THE SONNY MORRIS JAZZMEN 77/LP/9 - 29/10d.

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# ALL THE LATEST RECORDS

**MANNY ALBAM (LP)**—And The Jazz Greats Of Our Time, Vol. 1. Blue From Neither Coast (6); Lined Fracture (c); Poor Dr. Millmoss (b); Minor Matters (f); My Swellie Went Away (a); All Too Soon (b); See Here, Miss Bromley (b).

Perhaps because of this, his original—Lined Fracture, "Minor Matters," "Blues" and, especially, the witty "Dr. Millmoss" (named after a character in one of James Thurber's cartoons—comes off best; even better than Ellington's 1940 "All Too Soon."

**Gerry Mulligan** GERRY MULLIGAN QUARTET (LP) Sweeida Solida: Birth Of The Blues; Bubbles; Bangles and Beach; Rustle Hop; Open Country; Storyville Story; That Old Feeling; Bike Up The Strand.

EXCEPT for bassist Bill Crow, who replaced by Joe Benjamin, this is the Mulligan Quartet as we heard it here in the Spring of last year.

and roseamer-like shading. Such adverse criticism, if necessary, seems pale against the fire of imagination which makes the record tower above the vast desert of mediocre LPs.

SENSUOUS Ellington himself has written of his attempts to parody the ringtones of some of the Shakespearean characters in miniature—

'RAGTIME' The debunking of "Lady Mac" is delightful. "We suspect," says Ellington, "that she had a little ragtime in her soul"—a suspicion voiced in the record theme and the capricious thoughts of Terry and Procopie voiced against the most sophisticated 3/4 rhythm. Only in the final bars does gentle satire recede, and a hint of tragedy appear.

MEET Lee Morgan, 19-year-old trumpet player who was in Gillespie's big band. They tell me his most recent and best records are on Blue Note in America. This Savoy record is to be issued here, shows him as a lyrical but rather immature soloist, capable of genuine originality but also too prone to use stale phrases.

OF the musicians who complete the quartet, four-piece "Quintet," bassist Doug Watkins may be familiar to you from his playing on records by Art Blakey's Jazz Messengers. Drummer Art

# JAZZ

Taylor, disciple of Blakey, has also been heard on records available here. Pianist Hank Jones has for some time been more or less a fixture in the American Savoy studios.

**RAMPART STREET PARADERS (LP)** "Rampart And Vine" Hindustan (b); Do You Know What It Means To Miss New Orleans? (a); Washington And Lee Swing (b); What's The Use? (b); Sugar (a); Paducah Parade (a); A Ghost Of A Chance (c); When I Grow Too Old To Dream (c).

**REISSUES** (1-Deleted) LOUIS ARMSTRONG ("Louis And The Angels") I Married An Angel; A Sinner Kissed An Angel; When Did You Leave Heaven; You're A Heartbreaker (Prev. inc. in Brunswick LP LAT2601.) Now also EP 029343.



**LOUIS ARMSTRONG ("Louis Armstrong Story")**—Vol. 3—Bass Street Blues (Prev. Parlophone R331); R3301; inc. in Columbia 33810071, revd. 10/10/53. Don't Give Me (Prev. inc. in 33810071, revd. 10/10/53.) Muggles (Prev. inc. in 33810071, revd. 10/10/53.) No Papa, No (Prev. Parlophone R331); R3301; inc. in Columbia 33810091, revd. 10/10/53. Skip The Gutter (Prev. R3301; inc. in Columbia 33810091, revd. 10/10/53.) Squeeze Me (Prev. R3301; inc. in Columbia 33810091, revd. 10/10/53.) Tight Like This (Prev. R3301; inc. in Columbia 33810091, revd. 10/10/53.) Two Basses A (Prev. R3301; inc. in Columbia 33810091, revd. 10/10/53.) Weather Bird (Prev. R3301; inc. in Columbia 33810091, revd. 10/10/53.) West End Blues (Prev. R3301; inc. in Columbia 33810091, revd. 10/10/53.) Now all in LP BBL7202.

**LOUIS ARMSTRONG HOT FIVE—Big Butter And Egg Man; Big Fat Ma And Skinny Pa; Good Trombone; Papa; Georgia Grind; Irish Bag Bottom; Oriental Strut; Sunset Cafe Stomp; Sweet Little Papa; You Made Me Love You; You're Next (All prev. Columbia 33810041, revd. 14/5/55. All now Fontana 10 in. LP TPR6003.)**

**GRANE RIVER JAZZ BAND—Slow Down; Tain't Nobody's Bizness If I Do; (Both prev. Parlophone R3367.) Lily Of The Valley; The Wee Wee Man; (Both prev. Parlophone R3367.) All now Parlophone EP 0293633.**

**LOUIS ARMSTRONG (LP)** "Satchmo—A Musical Autobiography" Dippermouth Blues (c); Canal Street Blues (c); High Society (b); All The Ways You're Done To Me (m); Everybody Loves My Baby (v); Mandy, Make My You Mind (n); Them There Eyes (v); Lazy (v); Georgia On My Mind (v); That's My Home (v); Hobo, You Can't Hide This Train (v); On The Sunny Side Of The Street (v); (g).

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# THREE HOURS OF INSPIRED ARMSTRONG

clean, competent fashion, and his solo style ranges from Hockett lyricism ("Sugar") to James ripeness ("Ghost"), and on to Wild Bill aggressiveness ("Too Old" and "What's The Use?").

**SINCE** these four LPs are not sold separately, collectors must either do without them or find £7 10s. Yes, there is a lot of money. But then it is a lot of album—pleasant to look at, wonderful to listen to, and impossible to evaluate on short acquaintance.

**Maturity** Almost every minute is enjoyable, and several tracks will surely rank with the greatest performances in traditional jazz recorded during the "Fifties."

**New life** Musicians, trumpeters especially, have been paying tribute to Louis Armstrong since Taft Jordan showed devotion in 1934 with his "Sunny Side Of The Street." More recent examples include the Eldridge-Bolling duets, Gillespie's Dee Gee imitation and on LP, the Lawson-Haggart chambered album and Joe Newman's "Salute To Satch."

**DETAILS** Blue (m); Weary Blues (m); Gully Low Blues (S.O.L. Blues) (v); Struttin' With Some Barbecue (d); Motter Than That (v); All The Ways You're Done To Me (m); Everybody Loves My Baby (v); Mandy, Make My You Mind (n); Them There Eyes (v); Lazy (v); Georgia On My Mind (v); That's My Home (v); Hobo, You Can't Hide This Train (v); On The Sunny Side Of The Street (v); (g).

three hours of inspired Armstrong

the augmented All-Stars give treatments of everything on the first four sides and the beginning of Side Five. From "Knockin' A Jug" onwards, the tracks are by large groups still built around the regulars.

**King Oliver** Some of the cutting is probably justified, but these multi-pressed LPs have been worked in. They are "N.O. Function," "Monday Date," "Muskrat," "Barbecue" and "Seddy H."

**Music soars** Listen, for instance, to "Dipper" from the first of the famous Oliver choruses; to "Canal" from Armstrong's glorious entrance after Trummy Young's solo; to the final two choruses of "Snag It" and you hear the music soar.

**DETAILS** Blue (m); Weary Blues (m); Gully Low Blues (S.O.L. Blues) (v); Struttin' With Some Barbecue (d); Motter Than That (v); All The Ways You're Done To Me (m); Everybody Loves My Baby (v); Mandy, Make My You Mind (n); Them There Eyes (v); Lazy (v); Georgia On My Mind (v); That's My Home (v); Hobo, You Can't Hide This Train (v); On The Sunny Side Of The Street (v); (g).



"If you have heard more beautiful trumpet than Armstrong's on some of these tracks I would be grateful to know of it," says Max Jones.

**Reminiscent** I have room to speak only of the new ideas incorporated in "Weary Blues," which boasts fantastic attack and thrust of Barnes' juicy blues guitar on "Gully Low," of Trummy's many persuasive accompaniments, well constructed solos and "sixth-sense" ensemble playing which is so Or-like at times as to suggest the hidden hand of Haggart, and of Seldon Powell and Barksdale on the fine "Knockin' A Jug."

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HUMPHREY LYTTTELTON AND HIS BAND

Sunday, February 9th

AVON CITIES JAZZ BAND with the Ray Bush Skiffle Group

Monday, February 10th

MR. ACKER BILK'S PARAMOUNT JAZZ BAND

Tuesday, February 11th

ALEX WELSH & HIS BAND with BERYL BRYDEN

Wednesday, February 12th

HUMPHREY LYTTTELTON AND HIS BAND

Thursday, February 13th

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**SATURDAY (8th) at 7.30:** \*KENNY BAKER QTR. DOZEN, Harry Smith, Don Lawson, Ronnie Black.

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\*JACKIE SHARPE GROUP, starring Benny Green with Tony Dakis, Laurie Morgan.

**SUNDAY (9th) at 7.30:** Melody Maker poll-topping tenor star

\*TOMMY WHITTLE QUINTET featuring Harry Klein, Eddie Thompson and Jackie Dougan. Debut of the brilliant American bass-trumpet star

\*RAY PREMNU SEXTET, Jeremy Lubbock, Lennie Bush, Tommy Jones, Roy East, Duncan Lamont.

\*Compere: PETER BURMAN

7.30-11 p.m. Espresso coffee lounge Steinway piano—West. Elect. Sound. Free membership this week-end.

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\*The Allan Ganley Quartet with Allan's guest stars: Keith Christie and Eddie Blair.

**SATURDAY (8th) at 7.30 p.m.:** "Week-end Tops" 1. The swinging Joe Harriott Quintet starring "Top Trumpet" Dizzy Reece. 2. The debut of the star-studded quintet of Nautist Johnny Scott. Really new sounds.

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\*The Allan Ganley Quartet, starring Art Ellington, play from 12 midnight until 7 Sunday morning. Many guest stars drop in and blow. Remember: IT'S A SEVEN-HOUR SESSION. Yeah!

**SUNDAY (9th) at 7.30 p.m.:** "Jazz Contrasts" 1. The hard-hitting Tommy Whittle Quintet, starring Harry Klein, Eddie Thompson. 2. The new Allan Ganley Quartet, featuring Art Ellington. 3. Compere Johnny Gunnell.

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**FRIDAY (TODAY)**

A BAKER'S HALF DOZEN session at LUNCHTIME—fabulous KENNY BAKER—BISHOPSGATE INSTITUTE, 12.45, FRIDAY next. TODAY we have ALEX. WELSH. Membership FREE—Join now!

A BALL at LUNCHTIME—MIKE DANIELS at FLEET STREET next FRIDAY. TODAY we have GRAHAM STEWART SEVEN. Join now—membership FREE.

A BALL, Southall, "White Hart"; ROY (Vibes) MARSH QUINTET.—See Tuesday.

ABOUT 8.30: PETER BURMAN presents DILL JONES TRIO with KENNY BAKER.—El Toro Club (1 minute Finchley Road Station).

ALL CHEAM memberships valid. THAMES HOTEL, Hampton Court: MIKE DANIELS DELTA JAZZMEN. Listen Jive. Licensed. 8-11 p.m. See also Sunday.

ANOTHER GREAT SESSION, the Granada Restaurant, Sutton, with the GUS CALBRAITH SEPTET and the KING TAYLOR QUINTET. Guests: BOB KELLY and LENNIE HASTINGS. Admission 5/-. 8-12. Licensed bar and buffet.

ANOTHER TRAD. NIGHT, "Star and Garter," Putney: ERIC ALLANDE JAZZ BAND. ERIC ALLANDE JAZZ BAND. 7.30-10.30. Members 2/-. guests 3/6

AT THE LUNCHTIME Dance Centre, KALEIDOSCOPE, 20, Gerrard Street, W.1: Quintetist DIZLEY with HECKSTALL SMITH and the EXPRESSO GANG, 12.30-1.45. 2/8. Watch out FLEET STREET and BISHOPSGATE!

AT THE SKIFFLE CELLAR, 49, Greek Street, W.1, 7.30-11 p.m.: THE FABULOUS CITY RAMBLERS, THE BRADY BOYS and the Jubilee Group.

BIRDLAND, Denslow Studios, Chadwell Heath, 7.30. This week: JOE HARRIOTT, EDDIE THOMPSON, JOHNNY HAWKSWORTH.

**FRIDAY (TODAY)—contd.**

**CLUB 17 CLUB 17** next to Hendon Central Station: ART CUMMINS' Parkside JAZZMEN ART CUMMINS' Parkside JAZZMEN PATTI CLARKE THE SWING GROUP Admission 3/- Admission 3/-

GROYDON, Gun Taverns, Church Street: BALLADS AND BLUES, Ewan McCall, Peggy Seeger, Dean Gitter, Rory McEwan, 8 p.m.

GROYDON JAZZ CLUB, Star Hotel, London Road: ALEX. WELSH DIXIELANDERS, plus Alan Larg Group.

CY LAURIE Jazz Club: BETH MARSH JAZZ BAND, 7.15-10.45.

DARTFORD: GEORGE WOODING JAZZMEN.—Bull Hotel.

EALING: The famous SOUTHERN STOMPERS,—"Fox and Goose" (Hanger Lane Station).

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

GREENFORD, British Legion, opening next Friday: Colin Kingwell's Jazz Band, Ted Wood's Skiffle Group, famous guests.

HORNSEY JAZZ CLUB, Telephone House, Grouse End Broadway, 7.30: HARRY WALTON'S BAND.

KENSINGTON, 45, High Street, 8-11: Modern Jazz! Just Four Jazz Group.

NEW ORLEANS Jazz Club, every Friday and Sunday, Railway Hotel, Wealdstone. Fridays: Graham Stewart Seven with Alan Elsdon.

NORTH LONDON JAZZ BAND CHAMPIONSHIPS, Walthamstow, Assembly Hall, February 21. Tickets now on sale at Saville Pianos, Walthamstow. Phone: Lar. 3554.

PARK LANE Jazz Club, Groydon: BRIAN TAYLOR JAZZ BAND NOMADS GROUP, 7.45-11.30. Licensed bar.

RIVER CITY JAZZMEN, commencing next Friday (14th), at the "King and Queen," Mottlingham, S.E.9.

"SIX FORTY-FIVE" from the North, Granada presents Humphrey Lyttelton and his Band ITV FRIDAY AT 8.45

STREATHAM JAZZ Club present "Jazz for Music Lovers," with the DAVE CAREY JAZZ BAND.—Streatham Park Hotel, Mitcham Lane.

SWAN, Mill Street, Kingston: Tonight's stupendous attraction—TOMMY WHITTLE with MAX HARRIS.

**SATURDAY**

AT THE SKIFFLE CELLAR, 49, Greek Street, W.1, 7.30-11 p.m.: THE FABULOUS CITY RAMBLERS, plus THE ZEPHYRS. Guest: Blues pianist, BOB KELLY. And another great all-night session of jazz and skiffle, midnight to 8.30 a.m.: JOHNNY PARKER JAZZ BAND, ERIC ALLANDE JAZZMEN, BLACK SHADOWS SKIFFLE, RAGTIME PETER HARRISON and guest musicians

BAR OF MUSIC CLUB, 37, Oxford Street, W.1: JOHNNY PRITCHARD'S JAZZMEN, 7.30-11. Members 5/-

Beckenham Jazz Club presents SONNY MORRIS JAZZMEN, PENITENTIARY SKIFFLE GROUP, Harvey Hall, Fairfield Road (off High Street), Beckenham.

CHISLEHURST CAVES (next to Chislehurst Station), 7.30: BRITAIN'S BIGGEST RAVE IS HERE AGAIN — from Leicester, the really stupendous BRIAN WOOLLEY'S JAZZMEN Also THE KENYONS and five supporting groups

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COOK'S FERRY INN: MIKE DANIELS DELTA JAZZMEN, DOREEN BEATTY, JOHNNY BARNES TRIO.

CY LAURIE Jazz Club, Great Windmill Street (opposite Windmill Theatre), 7.15-10.45: CY LAURIE BAND, plus SONO SKIFFLE GROUP.

DARTFORD: CHARLIE GALBRAITH'S JAZZMEN.—Bulls Head.

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RICKMANSWORTH: The famous SOUTHERN STOMPERS.—Oddfellows' Hall.

WOOD GREEN: SANDY BROWN'S JAZZ BAND.

**SUNDAY**

A BALL at THE BYRON AGAIN: BUDDY FEATHERSTONHAUGH and CHAS. BURCHELL, plus the KEN HOLMAN Group, at the Byron Hotel, Ruislip Road, Greenford, 7.45-10.30. Buses 97, 55, 232.

ALL L.S.M. memberships valid. opening night, THAMES HOTEL, Hampton Court: GRAHAM STEWART SEVEN. Plus interval session, John Howlett's Jazzmen, 7-10. Same management as Friday.

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

ANOTHER BIG Middlemen modern session at Putney's "Star and Garter."

ASTORIA SUNDAY DANCE CLUB, 7.30-11 p.m. Members 5/-. guests 6/-. Dancing to the Fred Hedley Orchestra.

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CEILIDHE GATHERING of folk singers HARRY COX, A. L. LLOYD and PETER KENNEDY, 7.30. Cecil Sharp House, 2, Regent's Park Road, N.W.1 (Gul. 2206). Admission 2/6.

CLUB 17 CLUB 17 next to Hendon Central Station: DON RENDELL SEXTET DON RENDELL SEXTET GERRY MCGILL QUARTET

**SUNDAY—contd.**

COOK'S FERRY INN: Stars of BBC "Jazz Saturday," AL FAIRWEATHER AND HIS BAND

GROYDON JAZZ CLUB: TEDDY LAYTON'S JAZZMEN, plus Jubilee Skiffle Group.

CY LAURIE Jazz Club: CY LAURIE BAND, plus SONO SKIFFLE GROUP, 7.15-10.45.

EXCLUSIVE "CLUB OCTAVE" for modern jazz with an intimate atmosphere.—Hambrough Tavern, Southall, 7-10.15 p.m. Bus 607.

HARRINGAY (SUNDAY) JAZZ CLUB: IAN BELL'S JAZZMEN.—Constitutional Hall, Green Lanes, Harringay, N.8 (near "Queen's Head").

HOT CLUB OF LONDON, 7 p.m.: MIKE DANIELS Delta Jazzmen with DOREEN BEATTY.—Shakespeare Hotel, Powis Street, Woolwich.

KENSINGTON, "DOLEHERNE" Earls Court, 7 p.m.: HARRY WALTON'S BAND.

MORDEN, "THE CROWN": BRIAN WHITE MAGNA JAZZ BAND.

NEW BEVERLY CLUB, 79, Oxford Street, W.1: The DON SHEARMAN GROUP, the JOHNNY PRITCHARD JAZZMEN. Members 6/-. ladies 5/-, 8-11.15 p.m.

PARK LANE Jazz Club, Groydon: TV singing star JOSIE STAHL, SETH MARSH JAZZ BAND, 7.30-10.30.

PRINCESS LOUISE (Holborn Tube): BALLADS AND BLUES, Ewan McCall, Pitaroy Coleman, Peggy Seeger, Dean Gitter, 7.15.

QUEEN VICTORIA, North Cheam: ALEX. WELSH DIXIELANDERS, plus guest star BERYL BRYDEN. Listen. Jive. Licensed. 7-10 p.m.

SOUTHWEST JAZZ CLUB, Arlington Hall, Leigh-on-Sea, 3.5-30 p.m.: SANDY BROWN'S JAZZ BAND.

STAINES: BBC STARS, CALBRAITH'S Jazzmen.—Boleyn Hotel.

WOOD GREEN: BRIAN WOOLLEY'S JAZZMEN.

**MONDAY**

AT THE SKIFFLE CELLAR, 49, Greek Street, W.1, 7.30-11 p.m.: THE SENSATIONAL BRYAN NEWBY MOB, plus THE JACOBITES and guests.

CHISWICK JAZZ CLUB, Chiswick Town Hall: Jive to CY LAURIE BAND, 7.45-10.45. Membership 1/- at door.

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

DOBELL'S RECORD RECITAL CLUB — opening session tonight. Guest: Jeff Aidam. Also selection from latest issues, 8-10.30 p.m. at "White Bear," Lisie Street, W.C.2.

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SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath: CHARLIE CALBRAITH'S JAZZMEN.

**TUESDAY**

AGAIN, SOUTHWALL, "White Hart": ALLAN GANLEY QUARTET with BOB EFFORD.—See Friday.

AT THE SKIFFLE CELLAR, 49, Greek Street, W.1, 7.30-11 p.m.: THE GREAT SONO SKIFFLE GROUP, plus the MARTIANS and guests.

BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): Back by request, BOURBON STREET RAMBLERS.

BROMLEY, KENT, "White Hart," 7.30-10.30 p.m.: KEN COLYER'S Jazzmen.

CASTLE, TOOTING: IAN BELL'S JAZZMEN, Guest: NEVA RAPHAELLO.

CY LAURIE Jazz Club: GRAHAM STEWART SEVEN with ALAN ELSDON, 7.15-10.45.

HARROW JAZZ CLUB, British Legion Hall Northolt Road, South Harrow: TERRY LIGHTFOOT JAZZMEN.

MORDEN, "THE CROWN": MIKE PETERS' JAZZMEN.

NEW SKIFFLE and Blues Club, "White Hart," Acton, Tuesday evenings, 7.45.

WOOD GREEN: ART CUMMINS' PARKSIDE JAZZMEN with PATTI CLARKE.

**WEDNESDAY**

AT THE SKIFFLE CELLAR, 49, Greek Street, W.1, 7.30-11 p.m.: THE SUPERB OLDTIMERS, plus the ROMSIDERS and guests.

AT THE "TIGER'S HEAD," Bromley Road, Oxford, 8 p.m.: Club anniversary celebration with MICK MULLIGAN'S BAND and GEORGE MELLY.

CY LAURIE Jazz Club: GRAHAM STEWART SEVEN with ALAN ELSDON, 7.15-10.45.

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MITZ MITTON'S Jazzmen, "White Hart," Southall.

PRINCESS LOUISE (Holborn Tube): BALLADS AND BLUES, Ewan McCall, Dominic Beham, an evening of children's songs, 8 p.m.

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**THURSDAY**

AT THE SKIFFLE CELLAR, 49, Greek Street, W.1, 7.30-11 p.m.: THE FABULOUS CITY RAMBLERS, plus SONNY SEWART SKIFFLE KINGS. Guest: American folk singer PEGGY SEEGER.

BEST MID-WEEK — Modern Jazz Club, "White Hart," Acton, 8-10.30 p.m.

CY LAURIE Jazz Club: BRIAN TAYLOR HOT SEVEN, 7.15-10.45.

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# KIRCHIN WAS NOT DECIDES JURY

## ATTACKED—

A 57-YEAR-OLD Wellingborough (Northants) café manager, Harold Herbert George Townsend, accused at Leicestershire Assizes on Thursday of assaulting band-leader Basil Kirchin, was found not guilty and discharged.

Townsend had pleaded not guilty to maliciously wounding Kirchin with intent to cause grievous bodily harm, and not guilty to the alternative charge of unlawful wounding. He was acquitted on both counts.

It was stated that an argument broke out in Townsend's café when the Kirchin band persuaded the staff to serve them with meals after they had played at Wellingborough Drill Hall.

**Complaint**  
One of the band complained about the cooking, and Townsend told Kirchin that if he did not go out he would turn him out. Kirchin replied to the effect, "You had better not try anything, four eyes. There are nine of us."

Townsend hit Kirchin with an old-fashioned truncheon and Kirchin's wound required five stitches.

**Truncheon**  
Townsend said that Kirchin came up to him and he aimed the truncheon not at his head but at his shoulder to defend himself.

Mr. Justice Paul told the jury that if they were satisfied Kirchin had gone towards the defendant, Townsend's action might be regarded as reasonable.

### JUNIOR MISS



There should be no holiday problems for Enrica Hazel Winstone—one of her Godparents is holiday camp chief Billy Butlin. They are pictured with Mr. and Mrs. Eric Winstone after Sunday's christening.

# Janette Scott is guest of honour

LANCASHIRE - BORN film star Janette Scott will be guest of honour at tonight's annual Press Ball at Leeds Town Hall.

Music will be provided for the eleventh year by Johnnie Addlestone and his Orchestra.



Janette Scott

**GLASGOW**—The Kordites will be heard with the BBC Scottish Variety Orchestra in "Let's Meet For Music" next Friday (14th).

**TORQUAY**—Leon Cochran MD at the Victoria Hotel is to open a snack bar.

**LUTON**—Modern jazz is being featured at the Cresta with the Tony Brown Quartet with vocalist Jean Donnison.

**MIDLANDS**—Tenor star Don Rendell has accepted an invitation to become honorary president of the newly formed Club Bournbrook... Playing every Tuesday at the Sydenham Hotel, Birmingham, is the Golden Era Jazz Band.

**NORTHERN IRELAND**—Mick Delahanty, for years one of Eire's leading bandleaders, paid his first visit to Belfast this week when he played in the Ulster Hall.

**LEEDS**—Denis Langfield, alto-leader at the Mecca Ballroom, was recently presented by his wife Pam with a baby girl.

**NOTTINGHAM**—Stan Holt, trombone-leader of The Blue Ramblers, is to emigrate to Canada. Pianist Doug Carver will assume leadership.

**POTTERIES**—Tomorrow (Saturday) Dr. Crock and his Crackpots are to appear at Longport Town Hall. Joe Loss and his

Orchestra are scheduled for Trentnam Gardens on February 28 and May 8.

**NORTHANTS**—A new traditional jazz club has opened at Kettering, with the Rena Jazz Band in residence.

**DEVON**—Saxist Clem Jennings has joined trumpeter Harry Pook's Band at the Park Ballroom, Plymouth.

**SUSSEX**—Eugene and his Serenaders open a five-month summer season at Hastings Sun Lounge on April 1... Singer Irene Marsh has joined saxist-leader Sid Wilmot's Band at Brighton's Regent Ballroom... Drummer Jim Ward is out of Crawley's New City Jazzmen with chest trouble and Bobby Anton is deputising.

**Jerry Dawson**

## Music Notes

**DENNIS NEWBY** guitarist with the BBC Northern Dance Orchestra, is to provide the guitar accompaniment for religious songs at a Lourdes Centenary meeting in Manchester next week.

On March 8, Dennis will be guest star with Ken Sykora in BBC "Guitar Club."

**On the move (1)**  
AFTER five years with Phil A Tate at Hammermith Palais, bassist Jimmy Stackhouse has joined the Woolf Phillips Orchestra at the Pigeon, Piccadilly.

**On the move (2)**  
ALTOIST Mary Lou has joined Denny Boyce's Band at the Royal, Tottenham.



Archer Street—musicians' 'labour exchange'

**Summer date**  
BANDLEADER Eddie Mendoza, currently spending his third winter at Butlin's Ocean Hotel, Saltdean, is booked for a 16-week summer at Butlin's Grand Hotel, Cliftonville, opening in May.

**B'ham changes**  
DRUMMER Tommy Webster has left Sonny Rose at the West End Ballroom, Birmingham, to freelance. He has been replaced by Dave Ison.

Other changes in the Rose line-up bring in altoist Lennie Dawes, who takes over from Babe Wade-worth, and 17-year-old Malcolm Smith (trumpet).

**First night**  
BILLY DUNCAN and his Music opened at the South Parade Pier, Southsea, on Monday (February 3), replacing Ronnie Keene and his Orchestra, who completed an 11-week season last Saturday.

Billy was formerly at the Lido Ballroom and the Samson and Hercules Ballroom, both at Norwich.

**With Laurie Gold**  
FORMER Freddy Randall clarinetist Al Gaye has joined Laurie Gold's Pieces of Eight. He replaces Pat Rose, who has emigrated to Australia.

The Pieces of Eight have a return appearance on "Six-Five Special" on March 1.

**Resident**  
TRUMPETER Pete Pitterson is now resident with a quartet at the Sunset Club, W.

**Joined**  
ACCORDIONIST Roy Herbert has joined Arnold Bailey at the Edmundo Ros Club, W.

**OBITUARY**  
LESLIE WELSH, pianist with the Birmingham Hippodrome Orchestra since October, died last Friday.

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