

Melody Maker

Ricky Nelson
See Page 12

May 23, 1959 FOR THE BEST IN JAZZ Every Friday 6d.

Sidney Bechet dies in Paris and . . .

3,000 FANS SAY ADIEU



This picture of Sidney Bechet was taken backstage during a concert of Belle Vue, Manchester, on his last British tour in September, 1958.



Claude Luter, the French clarinetist whose band often accompanied Sidney Bechet, walks with his wife in the New Orleans Masquerade funeral procession on Tuesday. Other musicians at the graveside included trumpeters Arthur Briggs and Bone Quere, clarinetist Andre Beuchot and members of the Luter Band. Bechet had not been able to play since the Brussels World Fair last September.

From GINO LEVI
Paris, Wednesday

THREE thousand fans and musicians trudged through the rain to attend Sidney Bechet's funeral yesterday. The service was held in the Roman Catholic Church in the Paris suburb of Garches where the famous New Orleans jazzman died last Thursday—his 62nd birthday.

No jazz—by request
The church organist played "Nobody Knows The Trouble I've Seen" and "Ol' Man River" but there was no jazz, by special request of Sidney's estranged wife, Elizabeth.

Among the musicians in the procession were clarinet players Claude Luter and Andre Rewellioty—both now top French jazz names but still proud to be known as Bechet's pupils.
Father Duplant, a frequent visitor to Bechet's cottage, spoke of Sidney as a "King of jazz and a great artist."

'My Buddy'
Twenty minutes after the burial, American trumpeter Jack Butler, now working in a Montmartre night club, stood beside the grave and played "My Buddy."
Later, at the "Touls Maitlets, the Left Bank jazz club, Bechet's old colleague Mezz Mezzrow spoke for all jazz fans when he said: "With his death we lose one of the greatest creators of real jazz music."
(Humphrey Lyttelton, Max Jones and Henry Kahn pay tribute to Bechet on p. 3).



Some of the 3,000 fans and musicians at Bechet's funeral pictured outside the church.

NJF BIDS FOR MJQ RETURN

NEW YORK, Wednesday.—The Modern Jazz Quartet is in line to make its second British tour in November.

Britain's National Jazz Federation is bidding for the Quartet as the exchange group for Chris Barber's second American tour in September.

The MJQ voted the world's best small group in the last Melrose Maker Reader's and Critics' Polls, was a big box office success on its last British trip in December, 1957.

The group's latest, London LP, "One Never Knows," has been in the M.M.'s chart of the Top 10 Jazz Discs since the end of January and is currently at number two.

A co-operative group, the Quartet comprises John Lewis (piano), Milt Jackson (sax), Percy Heath (bass) and Connie Kay (drum).

The Barber Band is expected to open its second American tour in September and will play the Monterey Jazz Festival, California on October 7.

A series of dates at American colleges is being lined-up by the NJF, New York office.

VARIETY AND TV FOR LIBERACE
Liberace arrives in Britain on June 1 to appear in the Northern Royal Variety Show, June 23 and a short Variety tour, the latter weeks at the Finsbury Park Empire starting on June 8 and at Chiswick's Empire (12th). He opens the bill in A.V.'s "Sunday Night at the London Palladium" on the 14th.

He opens the bill at other theatres that would have started will play 11 weeks in Variety.

PLATTERS TOUR POSTPONED UNTIL SEPTEMBER

THE illness of girl singer Zola Taylor has caused the Platters' British tour to be postponed until September.

The tour was to have opened in Leeds this week. When Zola—known as "The Dish"—was taken ill last week, it was re-arranged to open next week at Finsbury Park Empire.

This and further dates on the scheduled tour were cancelled on Wednesday.

Says Jack Higgins, of the Harold Davison office, which was bringing over the American vocal group: "We have now decided to put back the trip to September, when the Platters

will play 11 weeks in Variety."
The seven weeks of Variety currently planned for the Platters have now had to be reshuffled by Miss Emptoria.
Dixie Valentine has been found as a replacement at the Finsbury Park Empire next week, but at other theatres that would have started the Platters were being re-arranged at pressing.

Four Sunday concerts have also been postponed, and the A.V. Platters date on "Sunday Night at the London Palladium" on May 31 is also postponed.

As reported last week, Chad Row, Clavin, was switched into Leeds Empire this week.

MEET THE STARS with REN GREVATT

Nat King Cole for British?

Stop

Press

USA

SINATRA—WHO NEEDS HIM?

HOLLYWOOD, Wednesday.—Actress Jennie Carson, who stood Frank Sinatra up for the recent Hollywood Midway House party, is reported by Harrison Carroll as saying: "When he turns on the charm Frank is a darling, but when he tries to boss your life who needs him?" Fred Astaire was no fewer than nine "Emmy" awards for his television show. David Niven wined him: "Better luck next time."

THEODORE BIKES, well known in London stage circles, is the biggest seller in **TOO RACY FOR JAZZ SHOW?**

From BURT KORALL
NEW YORK, Wednesday.—The Playboy Jazz Festival, projected for August, has been barred from Soldier Field. It is reported that an excess of \$50,000 of talent contracts have not been signed. Negotiations are continuing with such stars as Nat King Cole, Frank Sinatra, Johnny Davis, Jr., and Sarah Vaughan. It is believed that the key content of the sponsoring "playboy" magazine has resulted in pressure behind the scenes for cancellation of the event. MJQ pianist John Lewis is writing the music for Harry Belafonte's independent film production, "Odds Against Tomorrow." Xaviera Cubitt's club, CMA Club, changed its name to Basin Street last this week and will feature jazz groups in future.

NEW YORK, Wednesday.—26 kinescopes of the Nat King Cole show have been offered to Britain—but so far none of the television companies have clinched a deal that would put Nat and star guest artists on British TV screens. The kines have been made available for foreign distribution by NBC Television. The show is the now-famous series with which NBC held its ground for many months despite the lack of national sponsorship for the show owing to the segregation issue in the South. The show features many top-notch guests. They include Frank Sinatra, Ella Fitzgerald, Sammy Davis, Jr., and Eartha Kitt. An NBC spokesman said that negotiations were under way with various foreign TV stations for the rights to the Cole series, but that so far no firm deals had been made.

From HOWARD LUCRAFT
The folk song LP field here... held Dave Brubeck last week... I shooor night club, I can say just as knocked out, jamwise, in Iowa, sir.

ROBERT MITCHEUM is making an album of folk songs. **Sammy Davis Jr.** was labeled "Man of the Year" by the Hollywood Bowl Club, and May 14 was Sammy Davis Jr. Day in Hollywood. **Neil Kertson's** singing wife Ann Richards opened at the hungry in San Francisco with the Kingston Trio.

HARRY BARRIS, one of the original and very famous singing boys with Bing Crosby in St. Joseph's Hospital, Los Angeles will sing collection. **Red Skunk** wrote the score for the new film "Stripper With a View" which is about California surfers in Hawaii... **Neil King's** "Coke" new album, with South American musicians, is called "A Hot Assin."

GEORGE SHEARING ENDS QUINQUET

NEW YORK, Wednesday.—George Shearing will break up his Quintet on May 17 in Cincinnati, Ohio, but returns with a reorganized personnel at the New York Jazz Festival on July 2.

Perrozzo stays
Congo drummer Armando Perrozzo will remain with Showtime Big Band with Showtime Big Band with Showtime Big Band.

Leonard Feather
Dates with the Stars
(Week commencing May 24)
Paul ANKA
Shirley BASBY
Max BYGRAVES
LARRY DESMORIS
Dixie DISLEY
Lennie DUNHAM
Johnny DUNHAM
Bennie HILTON
Edmond HOGKRIE
Bill KENNY
MURDOCK
RUBY MURRAY
Maurice ROCCO
Shirley SANDS
TAMBER Saters
THREE MONARCHS
Malcolm VAUGHAN

THERE are two obituary notices to be written about Sidney Bechet. The first concentrating on his musical achievements and wrapping his character up in a neat cliché—"a fine old Southern gentleman,"

The other, which I prefer to attempt, edges a little closer to the man himself—surely one of the most powerful jazz personalities in jazz music's gallery of larger-than-life figures.

To gloss over Bechet (even the name given the right French emphasis, has a passionate ring about it) as a sort of Creole Santa Claus, an awesee and geezies is as inappropriate to the man as it is the simple description "melodious" or "pretty" to his music.

More than any other single musician, Sidney Bechet was New Orleans. The cosmopolitan, ancestry—part African, part French, part Gumbo—the musical genius of civilized grace with primitive savagery, all seems to emanate from the spirit and atmosphere of New Orleans jazz.

It is well to recall that one New Orleans musician he said, with disarming candour, that all New Orleans men are "mean."

He used the term in the grander American sense, implying a mixture of arrogance, self-reliance and plain severity which is by no means repellent.

Aminty
Buck Clayton laughed when he said to me: "With those guys from New Orleans, it's the damnest thing—they'll work together for years, sick up for their music. But when they get together, they act like they hate each other."

Bechet and Albert Nicholas lived for years within a mile of each other in Paris, separated by a chasm of animosity heavily tinged with admiration.

Anyone who ever talked with Bechet about his fellow-musicians, and went on a little bit too long, will be familiar with the expression which spread over his face—an expression which might be called inscrutable, were it not so inscrutable as an open book.

When a broadcasting executive once tried to entice him into the studio by holding "Hot Lips" face will be there, his reply had the portentous finality of some ancient prophetic pronouncement—"Let me be."

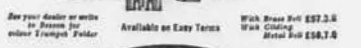
Let all of this be interpreted as mere rabbinism, let it be said that Bechet's contrariness was almost always

Leading Modern Jazz Star



Dizzy Reece chooses the brilliant

Besson Series 10-10 TRUMPET



The best play Besson
See your dealer or write to Besson Inc. 1000 Broadway, New York 19, N.Y.
Available in Easy Terms
With Brass Top EST \$34.95
Retail Top \$56.75
BESSON HOUSE, 1000 BROADWAY, NEW YORK 19, N.Y.
EDGEMORE, HULLSPOLE, FINE EDGEMORE

for only 10/- a week

START BUILDING UP YOUR OWN RECORD COLLECTION NOW!

OPEN A SQUIRES OF LONDON BUDGET ACCOUNT TODAY

CREDIT up to a value of ten times a monthly payment. If you want to pay £1 a month, then you TAKE DELIVERY NOW of £10 worth of LPs or EPs. £2 for a credit of £20, £3 for a credit of £30.

RE-ORDER when you want to. The scheme is set at Hire Purchase. As you make your payments, the sum outstanding is reduced. You can re-order records each month as you pay.

INCORPORATED SERVICE. This includes a periodical bulletin of the new issues. Free advice. Inspection by experts of all records, guaranteed unplayed. The easiest ordering system in the world—just drop in a card (which we provide) or telephone your records. **POST AND PACKING FREE for orders over £5; 1/6 if under £5.**

FOR DETAILS
To Squires of London, Mail Dept. 2 M.M., 48 Greenwood Road, LONDON, S.W.11
Reference 209316

POST NOW!
Name _____
Address _____

CASH CUSTOMERS WELCOME . . .
All UK orders over £1 sent POST FREE. All overseas orders sent PURCHASE TAX FREE and, if over £10, FREE of post, packing and insurance charges. PLUS the advantages of the service described above.

BECHET

I CANNOT remember who it was threw the cocktail party 11 years ago in Paris, but it was then I first met Sidney. Naturally, I knew his records. To me, his name meant more than that of any other jazzman.

After that, I met Bechet hundreds of times here in Paris where he had finally settled, and it was quite amazing to see over the years how he slowly developed into a European—or more particularly, a Frenchman.

He picked French up rapidly. He was the one musician who announced his numbers in French—with a terrible accent, of course—and so won the hearts of French jazz fans and the respect of the whole country. For, in the 11 years Sidney spent here, he gradually built up a name known in every corner of France.

● With Luter

Of course, his French-sounding name helped a great deal. In fact, it carried so much weight that some people—outside jazz circles—even thought that Sidney was from the French colonies.

I suppose his greatest triumphs were in the Vieux Colombier "cave," where he was installed with Claude Luter for many years.

Fans and all who liked New Orleans jazz, flocked to that bottle-festooned club, sat in an intolerably smoky atmosphere, had their corns trodden on by innumerable St. Germain youths, just for the pleasure of seeing Sidney and listening to him.

He was a kind of deity. He used to arrive a few minutes before a show was to start, stand, take a couple of gigs and then start off with the "Royal Garden Blues."

● Homage

When he was not playing he would sit at the bar end of the club and receive homage, as it were. There, with Charles Delany and intimate friends, he would sit and talk jazz while the veterans hung around trying to get a glance of him and, if they were exceptionally lucky, exchange a word or stroke his hand.

When Sidney went back to the States for a few months, it

In France he was a living legend says HENRY KAHN

was as if someone had taken all the seasoning out of the French jazz scene. Sidney had gone, so French jazz was incomplete.

Of course times have changed, and French jazz fans now take their jazz almost with the same solemnity as they take their wine. But when Sidney first came, jazz was something to make a noise about. And when Sidney played, it was generally a riot.

In those days, modern jazz attracted only a few fans. Sidney, on the other hand, pulled in thousands and I remember one Sunday afternoon when the enthusiasm was so great that the Apollo theatre resembled a battlefield by the time the concert ended.

It was at that concert, indeed, that I noticed, for the first time, white-haired old ladies who had heard about this fabulous Bechet and decided to attend a jazz concert for the first time in their lives. No other jazz musician could ever have done that.

● Million-seller

"Play Sidney, play!" Never will I forget the appeal by Bruno Coquatrix at Olympia, the night Sidney was presented with a golden disc to celebrate his millionth record sale of "Les Oignons."

Sidney played, but he failed to calm the thousands inside and outside the theatre. Indeed, his music put them in a riotous mood and by the time it was all over they had done about £4,000 worth of damage.

Sidney was no lover of modern jazz. But, unlike so many critics of the "cool," he never expressed himself in acid terms.

He made money for France. Fans all over the world decided to take their holidays in the south of France because Sidney was there for the season. So there for the season. He told me he was writing his memoirs and I know he engaged a secretary to take them down. But I believe they were never completed. If they were, they have not been published.

He was, to my knowledge at least, the only American jazzman ever to be invited to play for the President of the Republic at the Elysees. The home of the President.

No matter who comes to France and settles here—and there will be many, no doubt—no matter how great these jazzmen may be, they can never hope to fill the gap left by Sidney Bechet.



MAX JONES writes...

SIDNEY BECHET, who died last week at his home near Paris, was one of the phenomenal men of jazz.

Besides being the greatest—and almost the only long-term—exponent of the so-called "distorted" soprano saxophone, he was a clarinetist of the very first order, and a gifted composer.

Year after year, in Europe and the USA, Bechet poured out music which never lost its brilliance. Even French critic André Hodeir admitted that Bechet was the exception to his theory that creative ability waned drastically after the age of 40.

Age riddle

No one knew for sure how old Bechet was—20 or more years ago I read that he was nearing 70—but he came to France in 1949, and subsequently settled there, it became clear that reports of his advanced age had been premature. It is now accepted that he died on his 62nd birthday. Sidney Bechet was among the half-dozen most original saxophonists in jazz. He invented a style for

the soprano, making it a bold, singing instrument capable of playing a powerful lead part of a fast, decorative counter-melody.

That was his most influential in pre-war days can be explained by two facts: he was a clarinet specialist on the soprano, and Bechet was away from America for years at a time.

Jazz hero

In latter years, living in France, he influenced young Europeans on the left and right. He grew into a character who was and must have felt that he was a case of a prophet without honour in his own country.

The main details of Bechet's career are these: Born in New Orleans on May 17, 1897, he began playing clarinet while very young. He learned at home, through a family training, and used unconventional fingering for much of his effects. He worked in New Orleans and on until 1917, travelled through the South, then to Chicago and New York. In 1918 he

continued overleaf



Arthur Bell introduces his latest expansion... **BELL MUSIC LTD** 158, EWELL ROAD, SURBITON, SURREY (opposite BELL ACCORDIONS) Phone: ELMBRIDGE 1166

Always in the news, here is Arthur Bell again with his latest success—an emporium of two complete floors of which he can be truly proud. It might even be fairly described as the largest selection of musical instruments in this country. Situated opposite his present Accordion Showrooms, under the title of Bell Music Ltd., it is well worth a visit.

HUGE STOCK OF MUSICAL INSTRUMENTS INCLUDE...

- | | | | |
|--------------|----------------|---------------|----------------|
| AMPLIFIERS | CLARINETS | MANDOLINES | TAPE RECORDERS |
| BANJOS | DRUM KITS | MARACAS | TROMBONES |
| BASSES | Premier Agents | PIANO ORGANS | TRUMPETS |
| BELL PIANOS | FLUTES | PICK-UP UNITS | UKULELES |
| BONGOS | GUITARS | REEDS | VIBRAPHONES |
| CHORD ORGANS | HARMONICAS | SAXOPHONES | VIOLINS, Etc. |

You are most welcome to call if you can—there is no obligation to purchase—and even a look round will make your journey worth while. **BELL MUSIC LTD., 158 EWELL ROAD, SURBITON, SURREY**

ON THE BEAT

Is it only wishful thinking? Or is former Inkspots tenor lead Bill Kenny right when he says: "There is a mass move in the States to stamp out rock-'n'-roll"?

"Rock has ruined the business," he told me this week. "And it will take years to recover from its effects."

Cities in America are banning it. The majority of radio stations have outlawed it. Some have threatened to dismiss disc-jockeys who play it. "Disc companies are increasing their ratio of other music in anticipation of a decline."

Tired of it?
I CHECKED with this week's "Billboard." On the front page a Houston radio station is reported to have found "a general antipathy for rock-'n'-roll" and is reshaping its policy accordingly.

On another page, no less a man than Sam Phillips—once of the first to light the fuse on the rock-'n'-roll explosion—



convicted the boom is over. "The kids got tired of the ruckus." We are coming to a period of greater variety in taste. "More people," he predicts, "are going to have big records, but we'll have fewer fantastic ones. The 3-million seller will be a rarity, but there'll be lots of 300,000 sellers, and that will be a healthy thing."

Nice work!

HE credits rock, however, with having shaken up a record industry that was becoming complacent of implanting a beat in music that was becoming lost.

"The Billboard," on the other hand, credits rock with having provided Phillips with two new disc jockeys, two radio stations (which both ban it), a

since mine in Arkansas and oil property in Illinois. . . .

But . . .

I THEN checked with "Billboard's" record charts. Of the top 15 discs, 14 are rock!

Response

RIGHT or wrong in his predictions, Bill Kenny DOES NOT LIKE IT. "The kids' have no talent. They're little blue-shots in freak suits who can't even walk like human beings."

They've even, according to Bill, affected our pit orchestras. "It's made them disillusioned, and soured their respect for artists. At every band-call, I have to announce: 'Gentlemen, I am not a rock-'n'-roller.' Their response is immediately evasive."

Right

IT was wholly appropriate from both a musical and a sociological standpoint that Johnny Dankworth should have been chosen as featured tenor player in the little music to the "Sapphire."

For the picture brilliantly handles the theme of London's current problems. And Johnny is, of course,



SOON-TO-BE-SEEN MGM picture, "Night of the Quarter Moon," stars Julie London in a story of colour prejudice as it affects certain parts of America. Also in the film are Nat "King" Cole, Billy Daniels and Ray Anthony. (See size "Right.")

Chairman of the Stars' Campaign for Inter-Racial Friendship—expressly set up to counteract the sort of propaganda that encourages (if not incites) the sort of thugs that led to the murder of the Jamaican, Kelso Cochrane, on Whit Sunday.

Broadsheet

SCIF (numbering already in use by the British entertainment) was, you may recall, the first organised body in

Britain publicly to condemn racial discrimination. And it set itself particularly to fight—with reason and by personal example—the efforts of the Fascist element to encourage other hoodlums to acts of violence against coloured persons.

It has just produced an excellently conceived (and executed) tabloid broadsheet for distribution in the London "trouble spots."

This reprints the Frank Sinatra article recently published in these pages. There are numerous quotes from such stars as Lonnie Donegan, Tommy Steele, Bing Crosby and Lena Horne.

And it is lavishly illustrated. So that if some of these morons cannot read, they can at least enjoy vivid pictures (learn from the pictures).

U.S. interest

TODAY (Friday) the American ABC-TV cameras will film an interview with members of SCIF, to be networked throughout the States.

Going up?

HOW cool can you get? The Heath Band will soon know. For there is a reception for them after their broadcast concert at Interlaken (Switzerland) on June 19.

And it will be held on the snow-clad peak of the Jungfrau Mountain—13,670 feet above sea level.

Uh?

THE music publisher who, T being unable to hear, happy in the knowledge that the record of his latest rock number, released a fortnight ago, was already in the Top Ten.

"What's it like," a rival publisher enquired him, "to handle a really beautiful song, with a message for the world in its lyric, a melody that lingers and uplifts the soul. . . ."

The other pushed, thought a moment, and replied: "I can't remember!"

LOWEST PRICED GOOD QUALITY CLARINET

16 GUINEAS

and this 'Student' CONSOLE is guaranteed by Selmer LONDON

The ideal instrument for the student, and we are a real value in this price range, but still retaining the full Boehm system, 17 keys, 4 rings. Perfectly in tune, with correctly balanced keywork. The forged nickel silver keywork is beautifully nickel-silver plated. B-flat low pitch.

THE COMPLETE CONSOLE RANGE:
 'Student' 16 gns.
 'Standard' 18 gns.
 'Social' 22 gns.
 'Steelie' 22 gns.
 'Ebonite' 22 gns.
 'Super' 25 gns.

Please send this week's Brochure N.O.3 without obligation to:
 Name _____
 Address _____
 Selmer HARGREAVES, W.C.2

OFF-BEAT

I DON'T expect you to believe this, but it really happened. It happened to Johnny Dankworth's pianist, Dave Lee.

He was doing a jazz club guest spot, when an American visitor ambled up to the piano.

"No notes," he instructed Dave. "I want you to play something real cool, see. Something real cool and slow, man."

"OK," said Dave. (The customer is always right.) "How about 'Lively' blues?"

"No, man, you don't get the idea. Something real slow. Make it an eight-bar blues."



NEW YORK—ABC-TV's Jack Good and Sidney Grace, of the Grade Office, were both in New York this week on the prowl for American talent.

Good was negotiating for Autumn TV commitments by the Coasters, Chuck Berry and Bobby Darin. Grace was holding conferences with OAC officials to set up American stars for Britain and to sell British artists to America.

PARIS—Jazz at the Phil last night including Ella Fitzgerald, Oscar Peterson, Roy Eldridge

and Stan Getz, will top the bill for a 70-minute jazz affair over the France 1 set-work on May 30.

Starting at 8.50 p.m., the show will include clarinetists Claude Luter, Maxime Saury and Rene Franc, and an all-star French quartet—Raymond Guyot (sax), Michel Hanouy (violin), Guy Pedersen (bass) and Christian Garros (dr.).

LOS ANGELES—The Claude Gordon Band, from Los Angeles, was voted the Best New Dance Band of 1959 in a contest sponsored by the American Federation of Musicians. Some 170 bands competed and four groups fought it out at the finals at New York's Roseland Ballroom on Monday.

The winning band and those of Ronnie Drum, Gene Hall and Johnny Scott.

STOCKHOLM—Por her appearance on the BBC's "Jazz Club" on May 22, Monica Zetterlund is taking to British special arrange-

ments by two of Sweden's top jazz arrangers—Arne Domnerus and Bengt Hallberg.

Due in London on Sunday this will be Monica's second British trip within a year and she is also set to appear at the Bath Festival.

NEW YORK—Columbia Records jazz A&R man, saxist Teo Macero, plans to project an album of originals by bassist-composer Charlie Mingus.

Featured will be the current Mingus line-up of Jimmy Knepper (trbn.), John Handy (alto), Booker T. Jones (piano), Herbie Fuqua (bass) and Shafiq Hardy (dr.).

HOLLYWOOD—Frank Sinatra and Maurice Chevalier have been signed by producer Jack Cummings for starring roles in 20th Century-Fox's new million-dollar film version of "Can-Can." Shooting will start late this summer.



From previous page
 left for Europe with Will Marion Cook's Southern Synopacted Orchestra, and while he was in England booked a first straight soprano solo.

From 1922-5, Bechet was in the USA. Then he returned to Europe and remained abroad most of the time. In 1938 he joined Noble Sissle in Paris; in '32, he and Tommy Ladnier formed the New Orleans Feetwarmers. The following year, Bechet led music. But by '31 he was back with Sissle, where he stayed for more than four years.

Britain again
 From then on, Bechet led groups of his own, began to record regularly again, and gradually built up an international reputation as an outstanding soloist and band-leader.

In 1949 he paid another visit to Britain—for a single concert at the Winter Garden Theatre and three years ago he came back for a longer stay.

In September last year, after a tour with the Knuckle Punks festival and Strousseis Fair, Sidney fell ill, and it was reported that he had bronchitis.

The loss of two such saxophone giants as Lester Young and Bechet within the space of two months is a sad double blow.

Hello! from HAROLD SHAMPAN & LEN TAYLOR
 of
FILMUSIC PUBLISHING CO. LTD.
 now at
110 NEW BOND ST., W.1
 LEgation 7633

Presenting our current successes:—
 "SAPPHIRE" recorded by Johnny Dankworth on Top Rank JAR 112 and Jimmy Lloyd on Philips PB 909.
 "BERT'S BOOGIE" recorded by Bert Weedon on Top Rank JAR 117.
 "SOMETIME, SOMEWHERE" recorded by Frankie Vaughan on Philips PB 930.

The living spirit

"THIS hall we build... in the hope that you will find herein that living spirit..."

So reads part of the inscription over the bandstand at the British Legion Hall, South Harrow—headquarters of the Harrow Jazz Club.

Living Spirit. Though the builders didn't mean it that way, the phrase could hardly have been more suitable for the night I was there (May 19).

I knew two things about the Kenny Ball Jazzmen: (a) they'd been on a German tour, and (b) they were back.

Exciting

I now know a couple of other things: throughout the whole of an evening the band never stops swinging. And its standard both in jazz and instrumental ability is startlingly high.

Let's put it in a sentence: the Kenny Ball Jazzmen comprise one of the most exciting things on the current traditional scene.

There is no weak link anywhere in the group. Trumpeter Kenny Ball himself blows a strong, tonal lead, and is a likeable leader.

Trombonist John Bennet plays with the fire of Trummy Young, laced with flashes of Teagard's technical facility, though his style is very much his own. Dave Jones (clarinet) produces driving sound without sacrificing the tone of his instrument.

A team

The three of them comprise a swinging, sympathetic front-line which would make exciting listening, even without such a good rhythm section.

Along the back row sit Colin Bates (piano), Vic Pitt (bass), Dickie Bishop (banjo) and Tony Budd (drums), working generously as a team, and sometimes driving the band to a pitch of excitement which has to be felt to be believed.

Yes, this is a rare gem for a band which disproves all the modernists' pet theories about trad musicians.

Though not in a strong jazz area, our society has been gathering some ground and we have high hopes that we can do something for this worthwhile cause.—*R. L. Lund, Norwich.*

From a considerable number of letters agreeing with Humph, we have chosen this one, which comes from a writer who appears to be putting his ideas into practice.—*LP WINNER.*



Kenny Ball



Steve Race goes

Round the Clubs

HARROW JAZZ CLUB

qualities, one could forgive a band which has no appeal to the eye. Yet Kenny Ball's musicians give full value as showmen, too.

Now that they wear bowler hats or false noses. The merely present a relaxed, varied show which holds the attention, featuring the soloists in alternation with stomping, ensemble numbers and genial old friends such as "Davenport Blues."

What's more, they listen intently and appreciatively, to each other's solos.

No discs

It appears that the current Kenny Ball group is not available on records, a fact which seems to be quite inconceivable in view of the solid weight of American direct non-stably being issued, reissued, dubbed, revamped, permuted and issued again.

If the band can swing in a studio the way it does in a



Dickie Bishop

British Legion Hall, some bright recording company could have a new Barber band on its hands.

Did I catch them on their best night, or are they always like that? You might like to find out for yourself.

Whichever is the case, I raise my straw boater to the Kenny Ball Jazzmen, retaining the top button for possible use next week.

There is "the living spirit" indeed... the living spirit of jazz.

Rock—a blessing in disguise

If nothing else, the rock-'n'-roll era has proved a blessing in disguise to jazz.

Many youngsters who start off with a liking for beat music realise after a

MAILBAG

while that they do not satisfy them. That there is nothing more in beat music than—beat.

They turn to jazz and find a vast world of music open to them. And the more they listen, the more there is to hear.—*A. Gallowsy, Hove.*

LP WINNER.

Rock-'n'-riot

My friend and I have been present at most of what Dickie Valentine calls the "rock and riot shows" and are beginning to wonder if today's teenagers are all "dicks."

It could not have been so bad if the screamers and

trouble-makers had confined their attentions to the rock acts. But they kept it up through the show, spoiling it for the rest of the acts.

At Blackburn, for instance, no one could have blamed Dickie Valentine if he had walked off stage after the first couple of numbers.

No one would think of billing Sir John Barstrow and Lonnie Donegan together, so why put Terry Dene in a Dickie Valentine show?

I cannot wait to see Dickie topping his own Variety bill again—*Marge and Margaret, Chyford.*

LP WINNER.

Hot clubs

While not agreeing with everything I find in the Lyttelton says I must heartily endorse his remarks about the need for reviving the old-style "hot clubs."

Though not in a strong jazz area, our society has been gathering some ground and we have high hopes that we can do something for this worthwhile cause.—*R. L. Lund, Norwich.*

From a considerable number of letters agreeing with Humph, we have chosen this one, which comes from a writer who appears to be putting his ideas into practice.—*LP WINNER.*

DEATH TO DAWBARN:

If Bob Dawbarn hears no mention in Oscar Peterson's playing, he cannot have heard "Tenderly"—accepted as one of the most impressive examples of piano jazz.

Peterson is a comparative rarity. He is one of the few jazz musicians who, when on top form, can invent at any speed.—*C. D. Ball, S.E.18.*

Sandcastles

Bob Dawbarn's criticism of Oscar is analogous to constructive as a kid knocking down sandcastles on a beach. It is relevant to note that Peterson was an influence on Ray Charles, because of his emotional impact.

Mr. Dawbarn: We all know you're a writer. So just leave it at that and let somebody neutral write about him.—*J. Hinton, Great Ayton, Yorks.*

It is hardly a critic's job to be "neutral." Objective, perhaps. But no one has suggested that Bob Dawbarn isn't objective.

Conveyor-belt

Could Mr. Dawbarn please tell me which conveyor-belt Peterson came off? I would like a model myself.—*L. Bamber, Blackburn, Lancs.*

Footnote . . .

Is Ella Fitzgerald really so great? Isn't she rather the Oscar Peterson of jazz singing?

Drive, invention, musicianship, yes. But where is the soul? Please, oh, please, send us the emotional Billie Holiday on the next JATP tour.

Incidentally, why didn't Roy Eldridge back Ellas as promised in the programme? He might have helped slave off boredom.—*R. T. Plumb, Worcester.*

Greatest sound in Cymbals

—Hear them on the air!
—Try them at your Dealers!

FREE! This 12-page booklet, "Cymbals Today," crammed with basic facts, lessons, etc., by leading drummers, is yours for free simply by filling in and returning this coupon in a 24. enclosed to—

NAME _____
ADDRESS _____
CITY _____

PREMIER DRUM CO. LTD., 87 Regent Street, London, W.1

REGENT 3372

Riddle goes solo again

I HAVE had some harsh words to say in the past about Nelson Riddle's solo efforts.

On previous showings, Nelson has not lived up to the expectations he has set via his brilliant backings to Frank Sinatra and other artists.

But Nelson more than makes amends on his latest album, "The Joy of Living." No one who appreciates good in danceable fashion should turn a blind eye to this. "Tutti: Life Is Just a Hoop of Charms; You Make Me Feel so Young; Makin' Whoopee; Bye Bye Blues; It's so Prettiful in the Country; The Joy of Living; It's a Big Wide Wonderful World; June in January; Foot Taps a Lonely Day; Indian Summer; It's a Grand Night for Singing; I Got the Sun in the Morning." (Capitol 45-13011)

Not Wright

A MERICAN newcomer Nat J. Wright registers strongly with "Anything, a ballad reminiscent of "All of Me." "Wright rocks it up on For You My Love." (HMV 45-POP225)

Pat Boone

IN FOR A PENNY, a fetching ballad, looks like being another winner for Pat Boone. And on the reverse, offering an amusing, tongue-in-cheek novelty in "The Man in the White Apple Shoes." (London HM.9853)

Johnnie Lee

JOHNNIE LEE, a 19-year-old singer from Leicester, offers an effective astringent of "Echo, which is cast somewhat in the Presley mould.

Backing: It's a Me, It's a Me, It's a Me Mr. Love. These mark Johnnie's debut on Pye. (Pye-Nixa 1N13011)

Jimmy Daren

CHIMNEY, from the Columbia picture of the same name, is delivered in catchy fashion by Jimmy Daren. Jimmy makes an even bigger impact with "There's No Such Thing" (also from the film) in which he tends to resemble Sinatra. (Pye 1N13019)

Dean Martin

THE oh-so-casual Dean Martin is in typical relaxed mood now on "No Brains and My Rifle, My Pony and Me." Both are from the "Rio Bravo" film. (Capitol 45-L13013)

Lena Horne

A NEW FANGLED TANGO, the latest track from the "Lena Horne at the Waldorf Astoria" LP is available as a worthwhile single. Backing: Honeyuckle Rose. is also from the LP. (GPI 11139)

Danny Williams

DANNY WILLIAMS, a disc newcomer from South Africa, sings with the clarity of a Johnny Mathis on "I Look At You and Fall in a Tree." This has cutting no place. (HMV 45-POP241)

Dickie Valentine

MY FAVOURITE SONG, a duet number with a flavour of the "Thirties," is projected in fetching fashion by Dickie Valentine in a lively duet with front Wally Stott's Orchestra and Chorus.

Dickie also scores with "A Teenager in Love, which should also make a big impact. (Pye-Nixa 1N13071)



POP DISCS

XXXXXXXXXXXXXXXXXXXXXXXXXXXX
 reviewed by
Laurie Henshaw
 XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Arranger and leader Nelson Riddle—seen here with Frank Sinatra, with whom he has collaborated on a number of fine records—makes a solo bid with his latest album. No one who appreciates skilful arrangements, well played, should miss this, says Laurie Henshaw.

Hank Thompson

Come bring back memories of those early Phil Harris efforts with this rhythmic "Total Messengers."

Amble's title is a bar-room sounding ballad with a moral. (Capitol 45-L13011)

The Treniers

THE Treniers should register with the five element with "Never Never" an ear-catching ballad with a twist. When Your Hair has Turned to Silver sounds like something resurrected from the pre-war Larkspets. (London HLD9835)

Ray Anthony

THE BSNV HOP ROCK is a tip-top Ray Anthony instrumental reminiscent of those mid-fifties discs by Lee Green Krupa Orchestra. "Walkin' to Mother" is another moody piece from the pen of Henry Mancini, who wrote the "Peter Gunn" theme. (Capitol 45-L13019)



MAKE ROOM FOR THE 449, a charming song from the film "Jukebox Horizon," is sung in his winning fashion by Jack Jones in a clean-orchestral accompaniment. This is one of those "quality songs" that make rereading listening after so much recorded drivel. Backing: When I Love You Forever. (Capitol 45-L13011)

for a pound!

SELLING LIKE A SINGLE!

I'm in charge
Bruce Forsyth introduces—

| | |
|----------------------------|--------------------|
| ★ ROY CASTLE | ★ GARY MILLER |
| ★ PETULA CLARK | ★ LITA ROZA |
| ★ LONNIE DONEGAN | ★ MARION RYAN |
| ★ RAY ELLINGTON | ★ BILL SHEPHERD |
| ★ JOE 'Mr Piano' HENDERSON | ★ DICKIE VALENTINE |
| ★ EDMUND HOCKRIDGE | ★ CHERRY WAINER |

BREAKTHROUGH

This outstanding one-only offer is made to introduce **BREAKTHROUGH**—the sensational new Pye policy of delivering Pye Group Records direct from factory to dealer, for you it means no more waiting for your favourite records—and perfect copies in factory-fresh condition always.

It's record value!
 For one pound only—a dozen of Britain's top-selling stars on one 12" L.P. disc-plus TV's dazzling new personality Bruce 'I'm in charge' Forsyth's forty minutes of sparkling fun and entertainment—as the special price of one pound. Hurry along to your Pye Records Dealer NOW—this offer cannot be repeated.

PIE RECORDS • PITCHAM • SURBIT

BREAKTHROUGH

Curtain up!

BRUCE "I'm in Charge" FORSYTH

introduces—

| | |
|----------------------------|--------------------|
| ★ ROY CASTLE | ★ PETULA CLARK |
| ★ LONNIE DONEGAN | ★ RAY ELLINGTON |
| ★ JOE "Mr Piano" HENDERSON | ★ EDMUND HOCKRIDGE |
| ★ GARY MILLER | ★ LITA ROZA |
| ★ MARION RYAN | ★ BILL SHEPHERD |
| ★ DICKIE VALENTINE | ★ CHERRY WAINER |

PIE RECORDS
factory fresh records

Ahmad Jamal's Trio Presses New Jazz Discs

AHMAD JAMAL (LP)
 • But Not For Me • Bury My
 Burial • You • Mountain In
 My Heart • Moon • You'll
 Be Greater Love • Pontones •
 Wonderful You • Wonderful
 (London 12 in. LP LPT-24 6182—
 34s. 95c.)

Jamal (pno.); Israel (trumpet);
 Oscar (bass); Hersey (drums);
 Pershing Hotel, Chicago, 10/14.
 An. Am.

AHMAD JAMAL TRIO (EP)
 "Sounds of Jazz"
 (Parlophone; Something To Remember
 You • If • Black Beauty • Don't
 Blame Me

Ferdinand (EP TPE 5716—12s. 3d.)
JAMAL (pno.); Ray Crawford (tr.)
Israel (bass); Oscar (dr.)
THIS is the first British
 LP issues by Ahmad Jamal,
 who has built himself a con-
 siderable reputation in the
 States.

Miles Davis and Joe Newman
 are just two of the musicians
 who have been singing Jamal's
 praises for some time. It
 would seem that his reputa-
 tion is deserved. What stands
 out on these titles is his great
 relaxation, discipline and swing.
 As the discs pass on the 25
 points out, it "does not throw
 in the kitchen sink with every
 note," but plays with admirable
 restraint.
 There is a touch of Erroll
 Courant in his work, but Jamal is
 obviously an original, and im-
 portantly a very consistent one.
 His chief faults are a tendency
 to linger at times and some of
 his ballads are dangerously close
 to creaky music, but he always
 extricates himself before the
 waters get too turp.

It's nice to hear Israel Crosby's
 magnificent bass playing again,
 and Jamal gets excellent support
 from drummer Ferdinand (on the
 LP) and guitarist Ray Crawford
 (on the EP).

Who particularly recommend the
 EP—one of the admirable new
 "Sounds of Jazz" series by Parlo-
 phone. See Armstrong review
 alongside.—Bob Dawson.

West Coast trad
BOB SCOBEE'S PRISON BAND (LP)
"Brokey and Chaney"
 When That Mightn' Come—
 Leave, Far Ahamin (12 in. LP);
 James February (11); Home; At
 The Navy's Ball (11); At St. Louis
 Blues; Angry (11); Ain't Gonna
 Give You Head of Mine; Let
 It Be; Let's Me Or Leave Me
 Let Me To Go Back To Michigan;
 Oh, Can You Stand On The
 Lights Out Blues (11).
 (Ced Tone Jazz 12 in. LAC123—
 36s. 95c.)

Scobie (10); Jack Ross (trumpet);
Lewis (pno.); Danny Hayes (bass);
Bob Scobie (drum); Marmora (cornet);
Watkins (tr.); G. and T. (5);
Los Angeles (An Good Tone Jazz).

SCOBEE and Hayes are both
 guys quite represented in our
 columns.
 Nothing new or particularly

Clearly the Finest
DRUM HEADS!


Jazz discs
 (Capitol 12 in. LP 23-883—74s. 95c.)
That Jesus (12 in. LP 23-883—74s. 95c.)
Paul Chambers (10 in. LP 23-883—74s. 95c.)
U.S.A.

POOR original titles by Mal
 Waldron made vehicles for
 a relaxed, blowing session on
 this delightful album. "Count" is
 both a fast-medium "rockers"
 "diner" feel about it, and the
 charming "street" it has an
 exciting feel about it. Backed
 by an exciting rhythm section,
 Waldron and Burnett are
 and muffled. When you hear and
 hear, Waldron and Burnett are
 at the top of their form.
 Joe Newman (trumpet) and
 Ray Crawford (trumpet) sound
 like his Radio trumpet section
 colleagues. Joe Newman, on
 "Stramin'".

Burrill's rich alto has
 never been heard in a better set-
 ting and Joe shows and his
 greatly improved solo tone.
 Perhaps surprisingly, the
 honours go to Waldron's intelli-
 gent solo work fully concealing
 twists and wit—Bob Dawson.

All-Stars
METRONOME ALL-STAR BANDS
(EP)
Blue Loo (1); The Blues (2); Ruff
Red Rag (1); One O'Clock Jump
Blues (1); I'm Gonna Sing You
All-Out (1); Overtime (1); Victory
March (1)

CRCA Camden 12 in. LP CAL24—
25s. 8d.)
(a), (b)—11-12-23;
(c), (d)—11-12-23;
(e), (f)—11-12-23.

THIS should bring a wave of
 "homagies" to the over-
 thirties. The four groups repre-
 sented on the eight titles were all
 collections of winners of the
 famous Jazz Poll between 1939
 and 1945.
 Full personnel details would
 be tantamount to a list of names
 I will merely give the soloists.
 (a)—Roy Hargrove, Jimmy
 Jackson, Tenor, Eddie Miller,
 Jimmy Dunham, Benny Good-
 man, Duke Jordan, and Ray
 Budnor.
 (b)—Carmen Macrae, Bob
 Haggart, Tommy Dorsey and Jack
 Tilden. (c)—Harry James,
 Arthur Bellini, Goodman and
 Benny Goodman.
 (d)—Goodman, J. C. Higgin-
 botham, Benny Goodman, Phil
 delia, Count Basie, Coleman
 Hawkins, Cootie Starkie, Ziggy
 Sinfone, and Duke Jordan.
 (e)—Buddy Rich, Basie,
 Charlie Christian, Higginbotham,
 Williams, Benny Carter, Jimmy
 Hamilton.
 (f)—Clubbey Jackson, Teddy
 Brown, Phil Driggs, Phil
 Phillips, George Auld, Buddy De-
 long, Phil Driggs, Charlie
 Williams and Rex Stewart.
 (g)—Higginbotham, O'rim
 News, Johnny Harris,
 Harry Carney and Herbie
 Riedinger.
 (h)—Charlie Parker, Dizzy
 Gillespie, J. J. Johnson, Phil
 Winding, De France, Eddie
 Taylor, J. J. Johnson, Phil
 Tristano, Billy Bauer, Miles
 Davis, and Duke Jordan.
 (i)—Parker, Davis, De France,
 Johnson, Tristano, Eric
 Dolphy, and Gillespie.

Unpretentious
"AFTER HOURS" (LP)
Stamler; Ray Jelly; Count One;
Empty Street.

Most successful of the new ones
 were the first two, which achieve
 the first class swing of a
 individual highlights are the
 "That Jesus" and "Count."
 "Blues," Johnny Hodges' two
 "I'm Gonna Sing You" and
 Parker in both "Overtime" and
 "Victory"—Bob Dawson.

Impresario happens on this
 album, unless you consider two
 of three three-part acts remark-
 able, and I can recommend it
 only to those who are sold on
 Crosby singing.
 For me, the most tolerable
 tracks are the instrumental
 "Love Me Or Leave Me," "You
 Can Depend on Me" and "I'm
 Gonna Sing You." These offer fair trumpet-
 in-solo's by the trio, and some
 very nice playing from the
 trio in keeping with the character
 of this West Coast swinging.
 But no one sounds the least
 bit inspired, and the music has
 an air of being a very little en-
 semble piece.
 As for the vocals, I find Hayes's
 fruity, good-natured, rhythmical
 singing unimpressive on
 jazz material. Notably stand
 out "Devil's" to a bore anyway.
 The long ballad that ends the
 LP has sprawling instrumental
 spots, and Hayes's best vocal—
 "Jack Jones."

Hilarious
MAK ROACH (LP)
"Max Roach At Newport"
Max Roach (10); Duke Ellington
Victrola (11); Kenny (11); Minor
Might (11); Love For Sale (11);
Night In Tunisia (11); Backstage
Blues (11); Jive And Jive (11);
(Mercury ME88 1960—36s. 11d.)
(a)—Roach (tr.); Booker Little
(tr.); George Coleman (tr.); Ray
Draper (pno.); Art Davis (bass);
(b)—Roach (tr.); Don Elliott
(trumpet); Oscar Green
(trumpet); Terry Gibbs (trumpet);
Kelly (pno.); Paul West (bass).

THIS is one of the most hor-
 rific records I have ever
 heard.
 The jazz tracks are all by
 Roach's regular group, with an
 average size of only 21. The pity
 of it is, the musicians never get
 a chance to show what they can
 do.
 Frantic tempos and elaborate
 drumming reduce everything to a
 meaningless screeble. Several
 bands today sound a lot more
 serious.
 "Tombola" begins. Coleman
 plays enough to make me long
 to hear him in a more probable
 setting, and Booker Little's wrong
 here has technical facility.
 While the maddening screeble
 happens on the two (b) titles
 they come a breath of sanity
 in a writer of lunatic jazz.
 "The Count" jazz at the
 worst.—Bob Dawson.

Keynote: comedy
 Comedy is also the keynote
 of Peter Webster's "Have Fun,
 at the Central Pier, with
 honours equally shared by
 Morecombe and Wise, and
 Jimmy James with his lunatic
 team.
 Singers Shelley Marshall and
 David Galbraith offer a wide
 range of folk favourites.
 On Saturday at the Queens
 Theatre, in Jokers All, both
 Connie Hilton and Dickey

JOE McCOY
 One More Dazzling One in a
 Hundred.
 (Jazz Collector JDL1— 3
 Joe McCoy (tr.); Maxine
 Louis (saxophone);

CONTINUING their releases of
 early and righteous blues
 material, Joe McCoy is bringing
 out a 45 rpm "single" by
 Joe McCoy. A collector's item
 whose work is not well known in
 this country.
 Joe, who died in 1951, was the
 brother of Charlie McCoy, and
 was played with his famous
 Harlem Hamfats.
 With this group he sang under
 the name of Hamfoot Ham, and
 achieved his best recorded suc-
 cesses with "I'm Gonna Sing You"
 and "Blues," Johnny Hodges' two
 "I'm Gonna Sing You" and
 Parker in both "Overtime" and
 "Victory"—Bob Dawson.

Louis's 'glorious' vintage sound

LOUIS ARMSTRONG (EP)
Melrose Hall Blues (10 in. LP)
Grassy After You're Done
(Fontana TFE1713—12s. 3d.)

PHILIPS RECORDS' Fon-
 tana label has just
 issued each title in a new
 "Sounds of Jazz" series.
 First in the list is this set of
 Armstrong's vintage sound
 "30, and it would be hard to
 find more glorious sound
 in the history of jazz.
 It's a "Melrose Hall" earliest
 and probably the greatest of
 Armstrong's Third Period, when
 Louis had broken away from
 his New Orleans type of im-
 proving sound.
 "Melrose Hall" is earliest
 and probably the greatest of
 Armstrong's Third Period, when
 Louis had broken away from
 his New Orleans type of im-
 proving sound.
 "Melrose Hall" is earliest
 and probably the greatest of
 Armstrong's Third Period, when
 Louis had broken away from
 his New Orleans type of im-
 proving sound.

LOUIS
 larger Armstrong's Russell
 set, is almost the equal of
 "Mahogany Hall."
 From start to finish Louis
 is magnificent—the trumpet
 playing, the swinging, the
 passages with carefully con-
 sidered forethought, his singing
 make a tremendous rhythmic
 impact.
 On the remaining pair,
 Louis turns his hand to good
 popular songs.
 "Criss"—an indifferent
 duelling-starts off with some
 "Criss" between Louis and
 Hampton. His list's also solo
 swings well, and Louis blows
 very and thinking about it
 (solo) fashion.
 This and "After You're
 Done" were intended to be
 commercial, per se, and
 and some of the band playing
 in the commercial.
 But Armstrong transcended
 his intentions and made
 "After" gives in a lovely
 muted solo a striking vocal,
 and some crackling open
 trumpet which still surprises
 with its brilliance and
 breadth.
 "Grassy" is rather poor record-
 ing quality, this is an out-
 standing solo before. The
 titles is in the "Armstrong
 with the Melrose Hall"
 every way a gem.—Max Jones.

Three shows open Blackpool season

THE Blackpool season got off
 to a flying start last week-
 end—if one excepts the first of
 Circus which opened at Easter.
 At the North Pier, producer
 Ernest Maxin presents a colour-
 ful, spectacular show, Time
 which is a near-miracle show
 one considers the limited stage
 facilities.
 He is, of course, assisted by a
 bill worthy of the London Pa-
 lazzo—Charlie Drake, Ted
 Hockridge, the Mudlarks, the
 Three Monarchs and singer
 Doreen Han, plus specialties
 and dancers.

Highspot of this show is prob-
 ably when the pathetic Charlie
 Drake, smothered in balloons,
 comes involved in a riotous
 spate dance.

Henderson made their first
 appearance in a Blackpool
 season show.
 Both the stars were given
 heart-warming receptions, but
 neither will be able to rest on
 his laurels while in the com-
 pany of Blackpool favourite
 Jimmy Clitheroe. The fact of
 it, Central Pier, Rita Shearer,
 and the Queens Jack Walker,
 all provide efficient musical
 backing.—Jerry Dawson.

Eye Postell
"In 'Five Past Eight'" at the
 A. Hamstra Theatre, Gos-
 port, last Thursday. Eye Postel
 found herself in the most
 lavishly produced spectacular
 ever to hit the city.

Keynote: comedy
 Comedy is also the keynote
 of Peter Webster's "Have Fun,
 at the Central Pier, with
 honours equally shared by
 Morecombe and Wise, and
 Jimmy James with his lunatic
 team.
 Singers Shelley Marshall and
 David Galbraith offer a wide
 range of folk favourites.
 On Saturday at the Queens
 Theatre, in Jokers All, both
 Connie Hilton and Dickey

IT'S THE LATEST!

ALPA RECORD ALBUMS
PROTECT VALUABLE DISCS!
Gay • Practical • Handy

In several covers and the three disc sizes. Alpa Record Albums solve all your record storage problems. Ask for Alpa Record Albums at your record shop 8-10 day, 27 size, to hold 20 discs—superb value at 22-6d, also 10" at 29s., and 12" at 35s.

ALPA PLASTIC PRODUCTS LTD.
 240-246 MAYBANK RD. E.18. BUCKHURST 9211



Hammer in Paris

DANCING drummer Curley Hamner, who played drums on Lionel Hampton's "Real Crazy" and several other records, is now leading a band in Paris.

He is working a month's engagement at the Olympia. Henry Kahn tells me, and the music hall has an option on a further month.

This means that Hamner's band has scored a sizeable hit with the difficult Olympia audience, one of the very few to have done so.

Hamner used to be half of a dance team, known as Reed and Curley, which appeared with Louis Armstrong and later the Lionel Hampton band. From 1949 onwards, Hamner performed as a single with Hampton.

He toured with the band on the Continent in the autumn of '33—when Hugues Panassié put him on records with Hampton. Jimmy Yancy was a Clifford Scott and others—and featured in some raveation numbers when the orchestra came to Britain.

Heavy wing

In conversation with Kahn, Curley Hamner said that he left Lionel last year because the chance arose for him to front his own group.

"Sugar Ray Robinson wanted me to find a combo, one of his players," said Hamner. "I fitted him up, and things went so well that he suggested I form a regular band, and I took one of Lionel's musicals."

This World of Jazz

BY MAX JONES

clara, Buster Cooper, on trombone. His brother, Steve, came in on fender bass, Eric Dixon on tenor and Clarence, Lloyd Mayers on piano. I look after the drums and Mary Day does the singing.

"When I was a kid I loved listening to Jimmy Lunceford. I still like heavy swing and good melody, and so do a lot of other people. That's what I try to give them."

"I've nothing about cool music except that, on the Variety theatre it results in a rock reception. Who wants that?"

Roy and Rabbit

BEFORE Jazz at the Phil was over several ways on Monday, various members gave news of records to come. Roy Eldridge has made an album with Johnny Hodges which is probably more successful. There are titles with Jay Dickenson added, titles with Ray Nance and other jazz trumpeters, others with Lawrence Brown.

Another set has Roy Hawkins, Webster and Budd Johnson as the four horns. And Eldridge told me he had also cut an LP with Ruby Braff—on 15 Columbia—his other recording is for Oran's, of course.

Ellis Fitzgerald is in the middle of doing the Gerahwin Song Book now, with Jimmy Giuffre contributing arrangements. Grant says it will probably run to five LPs, and will be the definitive version.

Giuffre, now under contract to Verve, has arranged for a forthcoming Sonny Blitt LP, also for an album with Anita O'Day. He has recorded, too, with his new trio—completed by Tim Hall, guitar, and Bassist Buddy Clark.

Then Herb Ellis lately recorded his third starring album, "Herb Ellis Plays Jimmy Giuffre" for which Jimmy did all the writing.

"I gave him a free hand," Ellis said.

Future LP

I LOU VEY said he had done a tape with Stan Getz, Ray Brown and Ed Thigpen for a future LP.

"It was at the Salle Pleyel in Paris, the last night before we left for the British tour," Vey explained. "We were having a really good time and we didn't know the performance was being taped. I think it came off very well."

Among a number of Gram Parsons records but unreleased are two by Dazy Gillette's new group with Lester Sount on guitar and flute; an album called "Junior" by pianist Junior Manon; and one by Mel Torme with Billy May's big band.

And to close with something promising named "Back to Back" (this has to do with the cover photograph), which presents Jimmy Hodges and Harry Edison supported by Lester Spann, Al Hall, Jo Jones and Duke Ellington.

"This is Johnny's group, of course," says Norman Grant. "And if the first time I've recorded Duke as a sideman."



Backstage at the Olympia Music Hall in Paris are (left to right) Lloyd Magers (pno.), Steve Cooper (bass), vocalist Mary Day, Curley Hamner, Eric Dixon (tenor) and Buster Cooper (trombone).

Take a lesson from Pete Seeger

SAYS FRED DALLAS

WHERE are they now, all those shiny guitars that strummed so merrily such a short time ago? Hooking no doubt. Or gathering dust, along with the banjo which strummed alongside them when scotch was still a word to conjure with.

They might have been playing still—if someone had been around to show their owners. In notes of one syllable, exactly how guitar and banjo can be fitted to folkdoms without destroying the character. And while might have become something quite different.

However, you can get them down out of the attic now, for here is a teacher who can do exactly that.

Two records

America may have excelled at more imaginative guitar and live-stringing banjo players than Pete Seeger. But I know none who have studied the folk style of both with greater conviction, and have a better understanding of all the myriad effects, from blue to hammered, which can be obtained on either instrument.

All this he has transferred to two really fabulous records—one for each instrument—with accompanying tutors. Everything is there, right from tuning the strings, to really virtuoso stuff like the "Blue" play-a-round like "Broomie McElree" or "Bacone Lunford" (almsort).

And if Seeger the teacher pulls away—although a friendlier fellow you couldn't hope to meet on records—there's always his interpretation of a number of his most popular songs, followed, as ever, by a perceptive analysis of exactly what all that shimmering linerwork added up to.

Particularly interesting to fans here will be the track devoted to blues. Again, his particular version of "Good Morning Blues" may not stand comparison with Leadbelly's, but the way Seeger builds up the piece, starting with a walking bass on the lower strings, and adding blues phrases on the treble strings, is entertaining as well as instructive.

Folk banjo

In fact, even if the guitar or banjo student manages to learn everything on each of these records, he'll still want to keep playing them, for the sheer warmth of Seeger's personality and sense of enjoyment that comes across from them.

A note of warning. The banjo record (which the banjo record is intended is the five-string folk variety, not the four-string bluegrass plunk model). And good luck to you.

Play the Five-String Banjo! Pete Seeger, Inc. LP with 20-page letter, 1950-1951, price 30s. 30s.—A Folkways Recording.



● Pete Seeger

JAZZ on the AIR

- (Times: NOT GET)
- SATURDAY, MAY 21:**
 8.15-9.15 p.m. J: Jim Coplan.
 1.15-4.15 C 2: Dutch Swing
 Kaitera.
 5.3-6.30 p.m. 2: Swing Sessions.
 6.30-7.30 p.m. Frank Olson.
 8.0-9.0 p.m. R. O'Riordan.
 9.15-9.30 p.m. Elmer, Sinatra, Auld, Garner, Connors, Wilbur 4e P. P.
 8.30-8.55 p.m. Hawk-Ellis Lawrence Band.
 8.30-9.30 p.m. Mahalia Jackson.
 9.30-10.30 p.m. American Pop Music.
 9.30-10.30 p.m. May plays Lunceford, Brown, Wilson, Lambert.
 10.30-10.50 p.m. Hammond USA.
 10.50-11.00 p.m. Jazz Improvisation.
 10.50-11.00 p.m. Jazz Gallery.
 11.00-11.15 p.m. Dancing on Two Continents.
 11.15-11.30 p.m. Four Evergreens from Four Epochs of Jazz.
 2.2-3.15 H.C. Hollywood-New York.
- SUNDAY, MAY 21:**
 8.15-9.0 p.m. T. Jonah J. Mathis, Genea, Shaw.
 9.15-10.0 p.m. Louis, V. Ory, Gramercy B, Bunk Gardner, Duke, Henry Mancini.
 9.15-10.0 p.m. Fair Jazz Fans (new break 16.30).
 9.15-10.0 p.m. Lester Young.
 11.00-11.15 p.m. Jazz & Billions Reminiscence.
 11.15-12.0 p.m. International Band.
 12.0-12.15 a.m. T. Repeat of 9.15.
- MONDAY, MAY 22:**
 1.15-2.15 p.m. Jazz Requests.
 2.15-3.0 p.m. T. Madrasians, Kaban, Pearl Bailey, Bobby Troup.
 3.15-4.0 p.m. Genea, M. M. Edmond Hall, Galtini, Basilio.
 3.15-4.0 p.m. Jazz at the Phil.
 4.15-5.0 p.m. Jazz at the Phil.
 5.0-5.15 p.m. T. Repeat of 9.15.

- 8.15-8.45 L. Benny Goodman.
 8.45-9.15 p.m. Monday Night 1950.
 9.30-10.00 Jazz Session.
 10.00-10.15 p.m. B. G. Baker, Williams-Elia, G. M. Gonyer, Henderson All Stars.
 10.15-10.30 p.m. Seven Ages of Jazz.
 10.30-10.45 p.m. Concert, conceived and narrated by Leonard Feather (Part 1 of 2 consecutive programmes).
 10.45-11.00 p.m. Jazz for Everyone.
 11.00-11.15 p.m. Report on Big Band.
 11.15-11.30 p.m. Charles Delaney.
 11.30-11.45 p.m. Jazz Club.
 11.45-12.00 a.m. T. Repeat of 9.15.
- TUESDAY, MAY 23:**
 8.30-8.45 p.m. C. J. Erroll Garner.
 8.45-9.00 p.m. C. J. Erroll Garner.
 9.00-9.15 p.m. Cal Kirk, Miller, Krupa.
 9.15-9.30 p.m. Seven Ages of Jazz.
 9.30-9.45 p.m. A. J. Ayler.
 9.45-10.00 p.m. Benja Golby.
 10.00-10.15 p.m. Jazz Club.
 10.15-10.30 a.m. T. Repeat of 9.15.

- FRIDAY, MAY 26:**
 8.30-8.45 p.m. Jazz.
 8.45-9.00 p.m. Jazz Music.
 9.00-9.15 p.m. Seven Ages of Jazz.
 9.15-9.30 p.m. T. O. Johnny Long, Bing and Fletcher Henderson's Jazz 1937.
 9.30-9.45 p.m. The Real Jazz.
 9.45-10.00 p.m. T. O. Johnny Long, Bing and Fletcher Henderson's Jazz 1937.
 10.00-10.15 p.m. T. Repeat of 9.15.
 10.15-10.30 p.m. T. Repeat of 9.15.
 10.30-10.45 p.m. T. Repeat of 9.15.
 10.45-11.00 p.m. T. Repeat of 9.15.
 11.00-11.15 p.m. T. Repeat of 9.15.
 11.15-11.30 p.m. T. Repeat of 9.15.

- KEY TO STATIONS**
- A: NTP. F: F. 1-1229. 49.39 2-185.
 B: NTP. F: F. 280. 218. 218. 218. 218.
 C: NTP. F: F. 493.
 D: NTP. F: F. 493.
 E: NTP. F: F. 493.
 F: NTP. F: F. 493.
 G: NTP. F: F. 493.
 H: NTP. F: F. 493.
 I: NTP. F: F. 493.
 J: NTP. F: F. 493.
 K: NTP. F: F. 493.
 L: NTP. F: F. 493.
 M: NTP. F: F. 493.
 N: NTP. F: F. 493.
 O: NTP. F: F. 493.
 P: NTP. F: F. 493.
 Q: NTP. F: F. 493.
 R: NTP. F: F. 493.
 S: NTP. F: F. 493.
 T: NTP. F: F. 493.
 U: NTP. F: F. 493.
 V: NTP. F: F. 493.
 W: NTP. F: F. 493.
 X: NTP. F: F. 493.
 Y: NTP. F: F. 493.
 Z: NTP. F: F. 493.

ALBERT HALL

one of Britain's leading trumpet stars recording "The 78" trumpet as one of the best instruments in the lower price range I have tested.

55 gns.

H.P. Terms available

Try the '78' trumpet at your local Music Store, or write direct to:

BOOSEY & HAWKES LTD.
 295 REGENT STREET, LONDON, W.1.
 Tel: LANgham 2060

NEWSBOX By Jerry Dawson

"MAKE Way For Music" the North's top television show...

Ted Heath to MD 'Jazzboat' film

TED HEATH has been appointed MD of the Warwick Films production, 'Jazzboat'...

By CHRIS HAYES

First shots will be taken on the Floating Festival of Jazz from Tower Bridge to Margate on June 21.

'Jazzboat' music from ten pianos

TEN pianos will be featured in addition to the 12 top traditional bands...

NAME BANDS FOR MECCA HALLS

THE Ken Crook Ted Heath, Ken Macintosh and Eric Jupp...

'Camera Test'

Eric McDermott's group will celebrate its second anniversary...

JAZZ STARS MERGE INTO BIG BAND

THE Jazzmakers and Jazz Committee are to combine forces to form a new big band.

'Great drums these Autocrat'

says drummer leader BASIL KIRCHIN

making "guest" appearances during the actual Festival.

'DRUMBEAT' GETS AN EXTENSION

MOUNTING audience figures for BBC-TV's 'Drumbeat' have brought the show a two-month extension.

Ronnie Roullier off to States

PIANIST-ARRANGER Ronnie Roullier, who has written arrangements for Ted Heath for over two years...

BRITISH SINGERS IN EUROPEAN TITLE BID

A TEAM of five singers from Britain will compete with similar teams from five other continental countries...

Scottish jazz for Cancer campaign

Three Scottish jazz bands are giving their services on Sunday at a concert to raise funds for the British Empire Cancer Campaign.

Chris Barber date in the open air

The hands of Chris Barber, Acker Bilk, and Bert Colyer will be presented by the LCC for open air concerts in Victoria Park, Hackney, next month.

Swedish offer for Micky Ashman Band

The Micky Ashman Band has been offered a tour of Sweden consisting of three dates...

OBITUARY Gerry Alvarez

Gerry Alvarez, former West-End matinee attraction, arranger and bandleader...

Putting on the Donegan



Lennie Donegan is pictured with Alma Coppen and her two young daughters...

Stars in the News

A PREVIEW of some of the attractions in this year's South Fair will be given in the 'Sobo Fare' package...

ROCK STARS IN ROYAL VARIETY SHOW

BRITAIN'S two brightest rock stars—Marty Wilde and Cliff Richard—have been chosen for the Northern Royal Variety Show.

The show will be at the Palace Theatre, Manchester, on June 23 and will be attended by Princess Margaret and the Queen Mother.

A CONTINENTAL BRUCE TURNER

BRUCE TURNER is to represent Britain at two Continental Festivals during the next fortnight.

All aboard

The Al Palmstern-Bandy Brown All-Stars are looking for Liverpool's first...

Betty solos in 'Workers Paradise'

Betty solos in 'Workers Paradise' at the South Parade Pier, Southsea.

Josephine will judge a Douglas band contest

Josephine will judge a Douglas band contest at the Youth Club, Hackney Wick, on June 12.

Dickie Valentine appears on BBC-TV

Dickie Valentine appears on BBC-TV in 'Music Shop' on May 30.

Felix King Band for Quaglino's

PIANIST-LEADER Felix King, who ended a nine-year residence at the Colony Restaurant, on Saturday, will open at Quaglino's on June 1.

IN RAMSGATE

The Peter Groves Trio is booked to appear at the Ramsgate Music Festival on June 6.

NOWHERE IN THIS WORLD

Derry Hart DECCA F 1130



Singer Julie Dawn made her third appearance on ATV's 'Music Shop' on Sunday.

VINCE TAYLOR SPLITS WITH MANAGER

VINCE TAYLOR, the American hot-rod singer, who came to Britain to find fame as a rock-'n'-roll singer, has broken off his contract with his manager, Joe Singer.

Hysteria

They made an immediate impact on the British Show Business scene...

Beers and Trumpets

In some dictionaries the last word is ZYTHUM—a kind of beer enjoyed in ancient Egypt.

COURTOIS

The Peter Groves Trio is booked to appear at the Ramsgate Music Festival on June 6.

THIS SUMMER

Tenorist Frank Charles will be featured at Westfield Hall, Ramsgate, on June 6.

ROSE, MORRIS & CO. LTD.

Advertisement for Basil Kirchin Autocrat drums, featuring a photo of Kirchin and text about the drums and contact information.

Advertisement for Terry Dene, featuring a photo of Dene and text about his music and contact information.

Advertisement for Fats Domino, featuring a photo of Domino and text about his music and contact information.

Advertisement for Felix King Band, featuring a photo of King and text about the band and contact information.

Advertisement for Courtois trumpets, featuring a photo of a trumpet and text about the instrument and contact information.

I refuse to make any compromises

Ricky Nelson
IS SO SHY!

"YEARS ago I read about how, in her teens, Ava Gardner went out with a boy and had so little conversation she simply read out advertisements that she and her date passed in the car. I've never forgotten that story as I often feel that way."

The naturally low voice of Ricky Nelson, America's current rage who has "taken over" since Elvis donned khaki, deepened into a whisper as he spoke.

"That will surprise many people, I guess," he continued slowly. "Since I was eight I've been working in television with my parents on 'The Adventures of Ozzie and Harriet Nelson.' I don't know the sophistication of show business has rubbed off on me. During the past year I've been luckier with my records than I ever had before. Four golden discs at my age takes some luck."

But even though I'm perfectly at ease in front of a TV or movie camera, have no trouble now facing recording sessions, and love making personal appearances, only have to go to a big party full of people I don't know and I'm flustered.

SPORT

"People tell me they can spend weeks working with me and I hardly say anything. All my life I've concentrated more on doing things than getting to know people. First it was skating, swimming and baseball."

For several years I had a thing for tennis. Played it at every spare moment till I was number five in the National Junior Singles.

Then I told the family one day I was interested in drums and they bought me a complete drum outfit.

"Then cars became my main interest. My parents bought me a Porsche, and driving home late one night I was going a little fast and struck a wet spot of road where the water main had broken."

SINGING

"The car rolled over three times and I landed in hospital. Fortunately I suffered no permanent injuries. It shows how great my dad was about it. He got me a new Plymouth and said: 'You're more careful next time.'"

Then I took to singing. One I did too ad I made me. Since making my first big picture 'Hi Bravo' I've had a craze for horses."

"My current craze is

NORMAN GRANZ's Jazz At The Phil finished its 1959 tour of Britain last Sunday. Granz, the best-known jazz promoter in the world, has been sending out selected packages under the JATP banner for more than 14 years. Here he answers questions put by the MM's Max Jones.

IS Jazz at the Phil as popular as ever in Britain?
 I. Yes. Our gross this tour will be close to £50,000.
WHY is it you keep on filling halls?
 I think it's because we have a Variety show of the finest jazz, a show constructed as an integral whole, not a series of unrelated episodes.
CRITICS do not seem to feel so certain. Why do you think that is?

An exclusive Hollywood interview by GILBERT KING

flamenco music. I've brought my brother Dave an album of it so you can hear it."

Rick jumped up and sorted through a pile of LPs that covered a considerable area of the room. I appreciate that. I studied the hillside home of his brother Dave Nelson, had moved into soon after his parents' divorce. The wood walls provided an effective background for the long, low couches spread about the room. Rick found his record. The fast flamenco beat filled the room and, with hands in his pockets, he and his popular teenager cycled his fingers with the music, and aggressively stamped the carpeted floor.

"When we were filming in Tucson, John Wayne took me over the border to see a bullfight in Nogales, Mexico. Now, being a matador is something that would really excite me."

GUITAR

"What I have been doing is taking guitar lessons from Vincent Gomez, one of the greatest guitarists in the business. A while with him should polish off my rough edges. I'm having lessons as long as I can afford it."

"On come now," I chided. "Paying 50 per cent of the two-dollar fee in to come tax doesn't sound as if you're doing too badly." You know, I'm terrible with money," shot back Eric Hilliard, Norman's assistant. "I took thing I only get a small amount. The rest goes in my trust fund which becomes available when I'm twenty-one."

But as I was only nineteen, on May 2 I've not had a cent of it. I'm in a hurry. I wish I was more the solid, stable type like Dave. He's having a great time living a bachelor's life. "I'm the nervous one of the two of us. I feel sure when some people are introduced to me and I'm in no respect a Ricky Nelson who knows with witty conversation all evening. But I can't help it if I'm the quiet type."

Let me answer that delicately. If I were a critic reviewing my shows regularly, I'd begin to feel by now that maybe my standards were wrong.

I'm not arguing about critics' opinions of individual artists—everyone must expect conflicting opinions of his work—but about the number of notices which deal with the artists separately and never consider the show as a whole. Surely the show should be reviewed as an evening's entertainment? You don't go to see a musical on Broadway and speak of one or two parts of it without assessing the value as a whole. But that's what I feel is being done with JATP.

IT has been suggested that you rely too much on tries and quartets. Do you think JATP should include one larger band—say the Buck Clayton band, for example?

If I thought so, I'd be doing it. In fact, I once tried it. I took out three quartets and Duke's big band. It wasn't financially successful, and I don't believe it's the ideal format for JATP.



• Ella—the gets 40 minutes.

Each of us has his own ideas about format. I have built up acceptance for a certain type of show which I consider is a balanced evening's entertainment.

WELL, forgetting the larger bands, I still feel that people would like to hear more horns. What about that?

Some critics always ask for whatever it is you don't happen to have. Last tour I brought five horns and they said: "Not enough time for each—they rushed on and off before we've had time to hear them."

This year I went into a huddle with Harold Davison and we decided to bring less horns and give each man more time.

EVEN so, the audience hears only one horn at a time. Don't you think that's a little short for instance, could jam together for a few numbers?

I don't think it would improve the show. Each has his own spot, and as I've already told you, the show is carefully planned as an integral whole. Oscar gets about 20 minutes; Sonny gets 20, and Krupa's the most. Ten minutes' break, then Roy for 20 minutes



Norman Granz says that JATP is based on mutual trust.

says NORMAN GRANZ

and Ella for 40—give or take five minutes. I don't see how anyone can cavil.

BUT you can't jam in the same way with one horn as with two or more, can you?

YOU say you run the concerts pretty rigidly, but at the opening show Ella made two appearances—split by Roy's appearance—heres the next time Ella took the final 40 minutes. Why the change?

Just to save time, no other reason. I want to give as much music as possible, also as varied a programme as possible. You'll have noticed that Ella changed several of her songs each time you saw her.

YOU have been likened in the past to a shepherd anxiously watching over his flock. I fancied there was rather less "shepherding" this time. Is that right?

I don't know about shepherding, but I'm sure that there's now so much mutual trust in the company that even if I'm not there I know they'll do the show right.

It's a matter of respecting the musician and having him respect you. When you make people responsible, they're inclined to act with responsibility. If my musicians miss the train or bus they're expected to make up on their own way even if it means chartering a plane. Several have done just that. They know I'll take care of them; I expect them to consider me.

HOW do you feel about musicians who are "sick," to use the current euphemism? I don't want any junkies in my show. I can't afford to make allowances for someone who won't make time, who'll let the company down.

I want to make this point clear. I'm not talking simply about junkies. I won't bring out a man for instance, unless he is musically, he will not integrate as a human being.

Working conditions depend on other things besides money; my show has to travel the best live in the best hotels, enjoy the best backstage conditions. You cannot maintain those standards if you bring over a guy who can't behave.

BLOW your top on Rudy Mueck

HUMPHREY LYTTELTON
 leader of England's most versatile Jazz Group blows his new Rudy Mueck sax.



"You'll blow better on Rudy Mueck the top name in Brass. Start right on the right instrument. Trumpets from £16.12.6, or 5/216 deposit and 12 monthly payments of 26/11. Trombones from 17/5, gen. or 47/6 deposit and 12 monthly payments of 20/9. Send for 'gen' form."

FREE! 8-page Book "Practice in Brass" by Rudy Mueck. Includes: Trombones, Mutes, etc.

Name: _____
 Address: _____
 Age: 13139

Dallas DALLAS BRASS, CLIFFTON ST., LONDON, E.C.2.

• David and Ricky Nelson.

TV PARADE

Edited by TONY BROWN

JAZZ GETS ANOTHER TV BREAK

U.S. SINGERS WITH BRITISH GROUPS

ABC-TV are bidding for Ella Fitzgerald and June Christy. These are just two of the top-line American vocal stars who may be seen by British viewers in a new jazz series planned to commence in September.

Entitled "Crescendo," it will take the form of a one-a-month Saturday night jazz presentation transmitted between 11.15 and midnight. It will be directed by Dick Lester.

British jazz groups will also be strongly featured. Says ABC-TV Programme Controller Ron Rowson: "You'll appreciate that the Anglo-American TV band embargo prevents our using American musicians."



• June Christy

Sea-larks!



THE Mardukas seem to be making a splash after their morning night in "Show Time" at the Blackpool North Pier. They can be seen when BBC-TV televises an extract of the show on June 11.

New premises

This is almost a series that never was. The project, mooted months ago, was on the lines of a Jazz International. It was originally due to go before the cameras in mid-March with Ella Fitzgerald, Johnny Dankworth, Alex Webb, and the Jazz Couriers.

American actor Sam Wanamaker was pencilled in as Master of Ceremonies. But the production struck snags. Apart from the MU restriction, lack of studio space was a handicap. Now, with the acquisition of spacious new premises at Teddington, ABC-TV are free to go ahead with their modified plans.

"At the moment, we are concentrating on current productions," says Rowson, "so it would be premature to speculate on bands that might be available to us. The presentation 'on ice' just now."

Broad cross-section

Settings for "Crescendo," adds Rowson, will be Impressionistic and contemporary. "We shall be using all types of British Jazz groups—traditional, mainstream and progressive.

"We aim to present a very broad cross-section of the British jazz scene."

Thus, the stage is set to provide star American jazz vocal talent of all styles with a sympathetic, swinging accompaniment when they make their bow to British viewers.

Hands off 'Cool For Cats'!

YOUR correspondent Hugh Francis displays extraordinary confusion in his article "Deep Freeze for the Cool Cats" (last week's MM).

Perhaps, however, he was being deliberately obtuse in his failure to understand the purpose of TV's "Cool For Cats" in his desire to campaign for the programme's revival as an arts-crafty orz for jazz fans?

Mass audience

That it succeeded is due to the brilliant gimmicks created by Joan Kemp-Welch and, later, by Brian Taylor (I don't sneer at the word "gimmick"—if it's good enough for Ar-

strong and Ellington to use to describe their special brands of showmanship, it's good enough for me).

Minority interests, no matter how elevating, were never intended to be catered for by "Cool For Cats," although they were

Says KER ROBERTSON

In fact well catered for! In the playing of over 30 Ella records and over 20 Armstrong—and a long string of others—is the sole Francis criterion.

The blatant suggestion that jazz worshippers should steal "Cool For Cats" to turn it into something it was never meant to be is surprising. But surely there is a more

honest way out for Hugh Francis: all he's got to do is suggest to a TV contractor an original way of making his minority interest discs popular with masses of viewers.

Then he'll have his own programme. Sure! Jazz fans have original ideas!

But perhaps he'll decide that, after all, sound radio is the best medium for the discs he's plugging.

Or shall we suggest to BBC TV for which he presumably pays?

Fine dancing

Anyway let commercial TV set on with entertaining the masses gaily and without inhibitions as "Cool For Cats" did for so long—and will no doubt do again.

A last word: my support for mass lazes in no way blurs my admiration for Mulligan and his contemporaries, nor for the exceptionally fine dancing in Torne's "Blues in the Night" in the last "Cool."

TO BE STRICTLY ACCURATE RECORD WITH THE Regentone RT 51

You can build up a lasting family album in sound with the wonderful Regentone RT 51... capture memorable occasions and keep them permanently recorded on tape. The RT 51 has all the features to look for in a tape recorder, and at a remarkably low price. It's been especially designed to give you virtually a recording studio in your own home.

RT 51

Three playing speeds: 11", 3" and 7", per second - Six hours playing time - Pause lever to simplify editing Printed circuit with all its reliability - Separate bass and treble tone controls. Large speaker gives true fidelity sound - Microphone and radio or gram inputs can be mixed - Minimum noise three-motor operation.

49 GNS

Microphone, tape and gram inputs included.



Ask your dealer about his R.P. and Rental facilities

Please send me full details of your new Tape Recorder RT51

NAME _____

ADDRESS _____

Dept. M.M., Regentone Radio & Television Ltd., Romford, Essex

You'd better get a Regentone by the sound of it!

THE BATTLE OF SOUND v. VISION

Wanted—musically minded soundmen

PETER KNIGHT picked up the empty tonic water bottle and blew across the top of it. He smiled as the sound came out.

"Concert," he said. "All this make of bottles is the same pitch." Knight, just appointed Musical Director to Granada TV, has a keen ear. At three years of age he was delighting neighbours with snatches from the "Poet And Peasant" overture on the piano.

At twelve he gave his first Chopin recital. And at twenty he walked away with the piano award at the **MELODY MAKER'S** All Britain Dance Band Contest.

Such a man, in such a job obviously would have decided views on sound as applied to television.

"One basic fact has to be faced. There are difficulties. And when it comes to conflict, then sound will suffer in the cause of vision. But these problems are there to be overcome."

Knight thinks that some of them, anyway, could be tackled by an attempt at standardisation. Not that he has any wish to criticise any person or organization.

says Peter Knight



Utopia

"TV is also in competition with radio and disc—and both media have created a standard of sound. TV has a long-way to go before it can match either. These systems evolved their balance after growing pains. In the past, musicians and sound engineers were rarely on the same thought-wave."

"The instrumentalist would complain that what was played in the studio was not being reproduced with fidelity over the playback machine. The balance man would retort that the musician was expecting *aural Utopia*."

"Yet over the years the 'impossible' has been achieved."

Peter Knight declares that if TV sound is to be improved all concerned must approach the subject without prejudice. Old-fashioned notions must be abandoned.

"Let us use pre-recording and mixing if necessary for musical shows. Films have used them for years and filmgoers have gained by it."

"To me, standardisation is of paramount importance. I'd like to see a small committee formed from sound technicians and musical directors. This body could meet every six months or so to discuss sound uniformly—or the lack of it."

TV a young medium

"Television is a young medium. It differs in technique from theatre, radio or disc. But from each, we should borrow what is helpful and discard what is useless."

"At Granada I work with an enlightened sound-production team. One of the 'mixers' is a Bachelor of Music. A very good friend this could be. A sound technician should be a musical background."

"If he hasn't, then he should be given a musician's assistant."

—Les Ferris

Rosemary Squires just won't sing rubbish!

SLENDER singer Rosemary Squires is a girl with outspoken principles. "I won't sing rubbish," she asserts. "Songs must be good lyrically and musically, or I don't want to know. And I'm a singer," she adds forcefully, "not a shouter."

But she contends it's a fallacy to suggest that rock audiences have no taste.

"When I was in 'Six-Five Special,' I wouldn't sing rock, but the kids still asked for it. They were more intelligent than people thought, able to appreciate nice songs."

Rosemary enjoys television because it gives her a chance to do something with a purpose.

"You can really present a song," she explains. "When you get an interesting lyric, it is possible with the use of slides, to get the story over. For instance, on a recent programme the song a number called 'To Keep My Love Alive,' concerning a much-married woman who disposed of her husbands one by one."

"You can make a song into a production. You couldn't do it on the stage. You would need too many props to carry around."



RESTRAINED

Rosemary finds that theatre work is essential. It's necessary to elaborate everything to get over effectively.

"My style is restrained. I dislike exaggeration. Television is so very drawing-room. You can just be yourself and act naturally. It's a marvelous atmosphere."

Still, she is looking forward to her summer season at Blackpool with the skit-filled comic of TV's "Army Game."

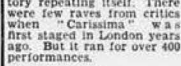
● Rosemary Squires says "I won't sing rubbish!" she says "I won't sing rubbish!" she says "I won't sing rubbish!"

CONGRATS TO DAVID HUGHES

CONGRATULATIONS are due to David Hughes for his showing in "Carissima" on BBC-TV on **Whit Monday**. Working opposite **Ginger Rogers** must have been **terrifying**, but David carried it off with aplomb.

The show got mixed notices. Eric Maschwitz, who wrote the book, found history repeating itself. There were few raves from critics when "Carissima" was a first staged in London years ago. But it ran for over 400 performances.

● The Mills Brothers can be seen again this Saturday on "The Jeannie Carver."



in my view..

by Tony Brown

son Show" (ATV). They were a great hit last Sunday at the Palladium.

"They have lost none of their artistry," writes Jeff Aldam. "They opened with Johnny Mercer's re-write of 'Glow Worm' followed by 'Rain Street Blues.' Donald did his trombone imitation and Harry took on the trumpet part in the latter."

"The stand-out here as in everything they did, was Harry's relaxed jazz singing."

"'Lazzy River' was another happy and nostalgic choice and they closed triumphantly with their all-time hit, 'Paper Doll.' Rogers remain one of the smoothest and swiftest vocal groups jazz has ever known."

● **DICKIE VALENTINE** can be seen in "Sunday Night At Her Majesty's Theatre" which will include an extract from "West Side Story."

It will be an evening of memories for Dickie. He started his theatrical career as a call-boy there.

● **Nat Temple**.

THE NEWS

THE Jazzmakers, led by drummer Allan Ganley and bassist Ronnie Ross, make their TV debut in "A Jazz Show" on June 3. The troupe is booked for two festivals—the Bath Festival on June 5 and the Reading Festival on June 6.

● **JOE LOSS** and his Orchestra begin their "Holiday Town Parade" series from Morocco in June 4. The ABC-TV network show then visits Blackpool, Southport, New Brighton, Scarborough, Bridlington, Florry, Skegness, Gainsay, Llandudno, Fleetwood, Silchester and Douglas, D.O.M.

● **DAVID HUGHES** will represent Great Britain in "The World Outside"—a 15-minute TV show to mark the fifth anniversary of Europeanisation. Twelve countries will compete, which will be screened simultaneously by fourteen networks on June 5.

● **PAUL ANKA** recorded his contribution for "Drumbeat" (tomorrow (Saturday) on **Whit Monday**.

● **SOUTHERN-TV's** new three-minute feature "Take It Easy" has been booked for introducing on July 4. Maximum time will be spent on this production. Resident artists are Janis Martin, Joe Dale, Joyce Clark and the Malcolm Minors.

● **HANK SINATRA** will not close on a million dollars for four TV Specials in the States by American ABC. **Elvis Presley's** manager, Colonel Tom Parker, has not even begun to deal with the same company which binds the rest of a minimum of one major TV production a year.



The MM pays

"HOOBY AND CO." the first new AR-TV musical series starts its six-week run today (Friday). AR's first contract artist, Pat Lawrence, co-stars with **Kenneth Carroll**.

After the run ends, Carroll is off to the States for his first visit.

"I hope to make a number of appearances on American television. I'm planning to do a guest spot on the Ed Sullivan show."

● A COLLEAGUE chides me heavily on these pages. I'm not the least chastened.

Jazz on TV is new. The posters are always on. Talent or no, if they've made a single disc that has sold a couple of thousand, the door is opened to them.

Following last week's news that TWW plan a **Dankworth** jazz series, ABC-TV's announcement that "Crescendo" (page 13) will definitely take the screen shows that the men of TV are receptive to suggestions.

The dozier forms of jazz can, of course, be put on at peak viewing times. But there's certainly a crying need for a modern variety show.

A couple of good bands, vocal groups and stylish singers could make viewers sit up and take notice. And they'd certainly exceed the limitations of those Saturday packages for teenage squares.

● **JAZZ** surprisingly, has many allies on the production side of TV. Men like **Michael Ingram** (I may not be an expert, but I'm undoubtedly an enthusiast), **Christian Simpson** and **Eric Maschwitz** are happy to be put on at peak viewing times.

● **DICKIE LESMAN** manages to get a fair jazz representation in his "Sunday Night Show" on the week-end. He is on this week-end.

● **THE BBC's** old replacement for "Tonight"—"Monday To Friday"—faces the cameras on June 1. Competing honours will be shared by that comic minstrel "Make Way For Music" Roger Moffat.

Another comedian of stronger musical antecedents will also be seen on the programme—band-leader clarinetist **Nat Temple**. He's a strong contender for consideration was one of the stout points of the **Bernard Braden** show.

STAN TRUCEY

OF THE TED HEATH ORCHESTRA PLAYS

TRIXON VIBES

MR. TRUCEY (FOLK), J. A. I. ARBITER LTD., 15, BRADFORD AVE., LONDON, W.2 (Tel. 7411)

a visit to 'Sunday Break'



"We never know exactly what kind of a show we have until we go on the air," says Ben Churchill—producer of ABC-TV's "Sunday Break." "It really is improvisation." Right, Edna Savage checks over an arrangement with pianist Dill Jones. Seated is Spike Healey, Centre. Hostess Julie Stevens chats with Edna Savage and the Reverend Bill Wright. Right, Edna, Ben Churchill and Jerome Lubbock enjoy tea during their own break.

arrangement with pianist Dill Jones. Seated is Spike Healey, Centre. Hostess Julie Stevens chats with Edna Savage and the Reverend Bill Wright. Right, Edna, Ben Churchill and Jerome Lubbock enjoy tea during their own break.

Silence, that's the problem.



The story behind the jingle

THE Kellogg's Corn Flakes ditty is not, according to Ron Goodwin, a jingle in the accepted sense. When the advertising agents, J. Walter Thompson, asked him to supply theme music 18 months ago, Ron felt that the old American folk song, "Gimme Crack Corn," was a perfect choice.

by CHRIS HAYES

"Really, what you hear is just background music to dialogue," he says. "I've adapted the tune to fit the words—but it's still immediately recognisable." There have been three in this series, featuring "The Sunshine Boy"—voice supplied by Denise Bryer, the original TV "Noddy." The first was entirely cartoon, devised and drawn by George Dunning of TV Cartoons, Ltd. The second and third have mixed cartoon and live action.

Hundreds of viewers have written to Kellogg's asking the identity of the folksy vocalist on the record.

He is vocal-group leader Michael Sammes, whose singing Ron Goodwin describes as "a cross between Elton Hayes and Burl Ives."

Says Ron Goodwin: "We started the backings with piccolo, bassoon, celeste, guitar and bass. Then we had a weird combination of mouth-organ, banjo, bass guitar and drums. Michael Sammes sings a, accompanied by guitars, sither, bass, drums and vibes."

And Goodwin says that commercials demand razor-edge timing. The music must run for exactly 13 or 28 seconds, leaving silence for one-and-a-half seconds at the start and half a second at the end.

"That's my biggest headache!"

NORRIE PARAMOR, MAN OF MANY TALENTS, SAYS—

I'd feature everything from banjos to Bach!

NORRIE PARAMOR looked more like a professor of history than a musician. Earnest and thoughtful, his blue-tinted glasses gave him an air of remoteness as if he were pondering on the glory that was Greece instead of Cliff Richard's newest hit.

He removed his spectacles.

"I used to wear amber ones," he said, "but when I appeared on TV, my wife said I looked as if I had two great black holes in my face. I have often been accused of having holes in my head, but never in my eyes."

Mr. Paramor can afford to ignore the accusation, for at 44 he is Columbia's A&R manager; is an arranger-composer-conductor and pianist, and looks after the interests of Messrs. C. Richards, M. Holliday, E. Calvert, D. Brent, D. Pride, The Mudlarks and Ruby Murray.

He has also conducted over a hundred TV shows, including "Quite Contrary," "The Minstrel Show," and is now doing "Hippodrome" on AR-TV.

Marriage of the two

"Hippodrome," he said, "is a circus show, but we try and get away from circus music. The producer, Will Roland, is also an American musician. He believes that TV should have very good sound as well as a very good picture."

"There should be no priority, but a marriage of the two. I love working for him because he knows the problems of sound and how to overcome them."

"For a one-hour show we have a band call the day before, and from 10 a.m. to 10 p.m. we rehearse and experiment with tapes."

"What about you and TV?"

"Well, I enjoy it, but I am nervous, mainly because of the sound. I want people to understand what we are doing. "I feel bad before a show begins, but once it has started I have got to a point of no return and I have to make the best of it."

London-born Norrie started as a freelance pianist, served in the RAF and was a member of Harry Gold's Pieces of Eight. He is shy, gentle and modest.

"How do you feel when you see yourself on TV?"

"I hate it. I feel I am doing things wrong, and I could do better. I have never seen a close-up of myself, and I feel that perhaps that's a good thing."

I made sounds of disclamation and got on to his American experiences.

Impressive

"British TV compares very favourably with American. Except, of course, for colour, which is very impressive. I appeared in a few shows over there and found it wonderfully informal."

"Musically I think we can

by MAURICE BURMAN



British television compares very favourably with American TV, says Norrie Paramor.

hold our own. We have a top class of musicians like the Americans, but then they have a "super" top class. I saw Billy May accompany Sinatra on a recording date. Shelly Manne was on drums and it was a great, great noise."

"They were Hollywood's top players, and my mouth was wide open with enthusiasm."

"Sinatra did four sides in 21 hours. I found him charming on the drums. He walked into the studio five minutes before

the session was due to begin. "We got back to British television."

"I'd like to have a TV show of my own, playing all music from banjos to Bach. And I'd like to bring on people I have known for years and tell the viewers things about them that aren't generally known."

"For example, how I gave a young RAP a chance on drums, took him in my Service band, and then later let him do little comedy pieces. That and was Peter Sellers."

He put on his glasses as I rose to go and held me with a blue beam. "You know," he said, "we don't black up any more on the Minstrel Shows." We did it once and then refused. "Tom Brown was quite right to draw attention to it in the Minstrel Show."

CAMERA ANGLES

THE Ray Ellington Quartet can be seen this Sunday on ABC-TV. "Sunday Showcase" Quartet Ole Butler is guest artist.

"SUNDAY Night At Her Majesty's Theatre" presents an excerpt from "West Side Story" ITV, May 24. Dickie Voelcker also appears in the presentation.

AMERICAN guest singer Gene Marley appears in "Oh Boy!" tomorrow (Saturday).

THE Hedley Ward Trio celebrate in "Pop Lunch" from the Water Garden Pavilion, Blackpool, on July 17.

SHEILA BUXTON is Terry Brown's guest in the "Lenny The Lion Show" on BBC-TV on May 27.

The best 'digs' on the road to-day



4 BERTH BEDFORD DORMOBILE CARAVAN

7855, No. P.T. 2 berth model 1958, No. P.T. DEPT. H.M.S. UTILECON WORKS • FOLKESTONE (Established 1922) World's Largest Producers of Dual-Purpose Bedwork

No need to search for accommodation or worry about train connections, for you can stay where you like and go when you like when you have a Bedford Dormobile Caravan. It is ideal for those going on short, exciting holidays or for those who enjoy a comfortable, stick table, upholstery, wardrobe and sleeping berth for 4.

With seating from four to ten, the back up is fixed and the interior fittings arranged to form a spacious 4 or 6-seater lounge with room for medical instruments.

See the conversion of this Bedford Dormobile from the design.



BILL LE SAGE M.M. WINNER POLL
 PLAYS
 SOLE DISTRIBUTORS: J. & I. ARBUTHNOT LTD., 78, TRAFALGAR AVENUE, LONDON, W.C.2 (Tel. 7418, 7419, 7421)
TRIXON VIBES



The Mills Brothers in action on their "Sunday Night At The London Palladium" appearance.

"WE were making golden discs before they started presenting them," Herbert, the eldest Mills Brother, told me when I saw him after the "Sunday Night at the London Palladium" show.

"Our very first record—'Tiger Rag'/'Nobody's Sweetheart'—sold over a million in 1936, while 'Lazy River' made in 1935, is still selling.

"Since they officially started coming we've had three Golden Discs 'Paper Doll' sold eleven million copies. Only Bing Crosby's 'White Christmas' has done better than that.

"Paper Doll" had been gathering dust on a publisher's shelf for 23 years, until Steve Stevens then A&R man for American Decca, found it for

Ella, Bing
The Mills Brothers credit him with much of their success, for he was their first record manager before he switched to Decca in 1954.

Now, now A&R man with Jubilee, dreamed up the idea of teaming the Mills with Bing Crosby, Ella Fitzgerald and Louis Armstrong for classic recordings.

Arranger Vy Oliver, resident leader at Decca, also received credit from Herbert. They used to send 50 tapes of their songs, from which he adapted the scores for them to record when they were in New York.

They switched to Dot three years ago, and Milton De Lugg is their MD. The first he did for them was Duke Ellington's 'Clementine.'

The Mills Brothers have been

It's the time that counts

THE MILLS BROTHERS
tell Jeff Aldam

singing together since 1922, professionally since 1926. Herbert is lead tenor, Donald solo tenor and "trombone" and Harry baritone and "trumpet," though they switch leads.

John, the original "bass" and guitarist, who died in 1928, fell ill on their second British trip in 1925.

When they returned here in 1929 John, Sr., their father, had taken over the "bass" part, and Bernard Addison from the Fischer Henderson band had been added on guitar, to be replaced 15 months later by Norman Brown. Norman is still with them.

A leg amputation and other complications forced John, Sr.,

to retire four years ago. He is currently reported in excellent health, hunting and fishing at Bellefontaine, Ohio.

"The boys have not replaced him, but when they want the familiar voicing, they bring the string bass in close to the mike.

Demobbed
While Harry was in the army an outsider took his place, but he may find it very useful when in the middle of a Saturday show.

Unknown to him, Harry, freshly demobbed, had come along to see the show—and rejoined them right out of the audience.

SINGSHEET

MR. L. CHESMAN, of Brook-embury, Hants, asks whether verses are really necessary in today's pop songs.

Up to 1939 it was an accepted fact that every song consisted of at least one verse and one chorus.

Comedy songs demanded several verses, a policy still followed in songs such as "Twenty Tiny Fingers," where the whole thing is written as a continuous

story with the refrain interpolated each time between the various verses.

Generally, however, with the success of the solo artist, it has become "the done thing" to use only the refrain of a song on a record.

I think this idea stems from the fear that any superfluous matter on a record might detract from the plugging of the main refrain, which is the factor that goes to sell the song and the record.

Interlude
I have noticed lately that the verse is creeping back on some of the recordings, but it usually appears in the form of a "verse interlude"—between a refrain and a repeat of that same refrain.

The writing of this verse interlude can be a little tricky, for it needs to be related to what has taken place in the first use of the refrain, yet form some direct link with the repeat of the refrain still to come.

Oddly enough, most songs are actually written with a verse in the first place. This verse reappears in a publisher's files, for he may find it very useful when an artist has to "dress up" a song for stage presentation.

Introduction
My advice is not to ignore the verse. It is much easier to write a verse at the same time as the refrain than on its own at a later date.

The verse for use before a refrain should provide an introduction and a distinct lead-up to that refrain. It should not disclose what the refrain is all about, however, or it will destroy the surprise element.

But whether it has a verse or not, the refrain must be capable of standing on its own feet. The refrain is what sells a song.

Hubert W. David
NEXT WEEK—The Gershwin story

June Valli will go down big on British TV

SINGER June Valli—due in Britain for an appearance on "Sunday Night at the London Palladium" on June 14 and a "Saturday Spectacular" date the following week-end—recalled her first hit disc when I saw her the other day in New York.

"In 1951 I had my first record contract offered to me—by Mercury Records. Yet, as it turned out, I didn't go with Mercury.

"I had just won on the Arthur Godfrey Talent Scouts programme and had several chances. I signed with RCA Victor and within the first year, I had 'Crying in the Chapel'—my biggest hit.

On the road
"It was a good year. I was on the Hit Parade for the season too.

"After that 1951 season, I didn't go with RCA. I don't know what happens, maybe, when you go on the road. I spent

says REN GREVATT

seven years on the road, doing night-club work, theatres and radio and TV.

"But your public can forget you if you don't have a record. You've got to have a record—it means everything today.

"But I don't regret having been on the road. I think it helped me learn the finer points about performing. That's something you can't get just by making records.

Prestige
"But a record company, unless you have a hit for them. When I first went to RCA, they had a record company meant class and prestige. I'm grateful they made a few hits there.

Today, it really doesn't matter who you are with. Any company, large or small, can make a hit. If you stay around too long without a hit, they kind of put you on a shelf.

So finally, I made a change. And my first two Mercury records got on the pop charts.

No quarrel
"Attractive, dark-haired June is scheduled to appear in Madrid, and the International Distributing convention of the Mercury Records people, before coming to London.

She has no quarrel with her n-roll. In fact, I had a record in 1945, 'Tell Me My Love' and the arrangement had those rock-n-roll triplets all through it. That was before I was body in the world was using triplets.

The recipe
"But today it doesn't matter whether a record is rock-n-roll. It's the material that counts. If you've got a good idea for your song and it's properly arranged, you too can get a hit.

In the meantime, seven years ago, I was equipped June Valli to present an act that will sell her to the British TV viewers, and that will keep her working.

Family
And the Platters. "There are dozens of rock groups, all sounding the same," Herbert explained. "But the Platters have changed their style a little since the beginning of a spousal feud and developed a sound recognizably their own."

The Brothers didn't bother too much about the rock-n-roll craze. They just kept on singing in their own familiar style—though record companies did fust a few rock numbers on them.

In their view, the real danger rock did was to put many good song writers out of business. They still believe it is time that counts.

Their public—and it's an impressive large public—likes to know the melody and feel their feet along with it.

"Keep it simple and keep it gently swinging" is how Herbert summed it up. They return to TV on Saturday to do just that.

Songwriters

This column entitles you to free advice on any one song or lyrics. You may have written an answer to a songwriting query.

All most best names and addresses in the industry will be accompanied by U.S. Post Office money order for \$1.00. "Melody Maker," 4, ARA Street, London, W.C.2.

The Editor can accept no liability for loss or damage of articles or recordings submitted. A copy is valid until June 6, 1959. Correspondence should be dated 7, 1959, for overseas subscribers.

AT LAST! In America a modern new way to play

JAZZ AND HOT GUITAR

MICKEY BAKER'S complete course in **JAZZ GUITAR**

Copies of this famous American book now available in England. Price £12.00 (Post & extra)

Special terms to Trade

Write selling agents—**JOHN FIELDS MUSIC CO. LTD.**
107/111 NEW BOND ST., W.C.1

JACK PEACH AND ALAN HAKIN PLAY **TRIXON DRUMS**

SOLE DISTRIBUTORS: **J. & A. ARBSTER LTD.**
14, SOUTHAMPTON ROAD, LONDON, W.8 (Phone 4747)

HUMPHREY LYTELTON CLUB

"The 100"
100 Oxford St., W.4

Friday, May 22
GRAHAM STEWART'S SEVEN
featuring JOHNNIE PARKER TRIO

Saturday, May 23
ALEX WELSH AND HIS BAND
DIZ DIZLEY'S STRING QUINTET

Sunday, May 24
HUMPHREY LYTELTON AND HIS BAND

Monday, May 25
MIKE DANIELS' DELTA JAZZMEN

Tuesday, May 26
GRAHAM STEWART'S SEVEN
featuring JOHNNIE PARKER TRIO

Wednesday, May 27
ALEX WELSH AND HIS BAND

Thursday, May 28
WALLY FAWKES' TROGLODYTES

EDDIE THOMPSON
a featured soloist each week-night

Your host and composer:
PETER BURMAN
Special concertation Tues., Thurs., Sat. Muz. Bureau, Students 2s

Seaside concert, 7.30 p.m., Sun. 7.15 p.m.
Seeds of Oak & Strain, Sun. 8.15, 8.45 & 9.15

KEN COLYER JAZZ CLUB

At Studio 51, 10/11 St. Margaret Street, Leicester Square (Tube)

FRIDAY (12-2) Luncheon Session
MICKY ASHMAN JAZZMEN

SATURDAY
MICKY ASHMAN JAZZMEN

SUNDAY
GRAHAM STEWART JAZZBAND

MONDAY
KID SHILLITO JAZZMEN

WEDNESDAY
IAN BELL'S JAZZMEN

THURSDAY
All-Night Session
MICKY ASHMAN'S JAZZMEN
JOHNNY PARKER TRIO

FAY AT 8:00 ALL SESSIONS
All-Night Sessions Every Saturday with famous JAZZMEN

BILL MANNING'S "BLUE LAGOON SUNDAY JAZZ"

THE BLUE LAGOON, 50 CARNARY ST., W.1 (off Regent St.)

LONDON'S REAL JAZZ CLUB

FOOD • LICENSED BAR • JAZZ

Featuring this Sunday:
THE RONNIE CHAMBERLAIN FIVE

with
DON LUSHER • RONNIE VERRELL • STAN YATKIN

Commencing at 7 p.m. Admission 5/- (members: 7/6 quarts)

Make your rendezvous on Wednesday and Friday, 8 p.m. onwards, at the

Lido Club

(33 Exeter St., Strand, W.C.2)

meet

SATI

with the

STEELE-WARREN QUINTET

ADMISSION 2/6 (Members)

MANOR HOUSE (How. 70s)

DOWNBEATERS

EVERY WEDNESDAY 8-11—2/6

ALSO SUNDAYS

the Fabulous Flamingo 33 WARDOUR ST. CLUB LONDON, W.1 GLR 5649

the jazz showpiece of Europe

Have every FRIDAY, SATURDAY and SUNDAY. See Club Circulars, etc. for details.
Thank you, Quarter Beaters and Disc Dancers for coming on.

JAZZ CLUBS AND BANDS

PARULOUS FLAMINGO CLUB.
33 WARDOUR ST. W.1
FRIDAY 8.30 P.M. TO 11 P.M.
VIC AGE QUINTET
with Art Robinson on the Harmonica
SATURDAY (22nd). 7 o'clock
HARRY KLEIN ALL-STAR
TONY KINSEY QUINTET
MEMBERS 12.50 (incl. 10/-) Non-Mem. 15/-
SUN. DANCE 11.30 P.M. TO 1.15
Britain's most famous cabaret.
with HARRY SCOTT, TONY HAYES
and GUY THOMPSON TRIO.
TOMMY WHITTELL with
THE TROGLODYTES TRIO.
Colony. 7.15 P.M. Six Dishes.
Closed for P.M. on Thurs.
MEMBERS 12.50 (incl. 10/-) Non-Mem. 15/-
SUN. DANCE 11.30 P.M. TO 1.15
CLUB "M"
underneath the Magpie
Restaurant, 25 Grenney St., W.1
FRIDAY, MAY 22
"FAREWELL TO THE MAYNIGHT"
Last all night session tonight. BUDY
LONGS Quintet on stand on this party
night. Don't miss it!

NEW NEW NEW!
SIGNAL
THE "ALL-NIGHTER" CLUB.
The only new club in London.
SATURDAY (23rd). 12 noon onwards
The pop-music of the day. Billie Holiday, Ella Fitzgerald, Duke Ellington, Stan Getz, Charlie Parker, Miles Davis. Plus numerous guest stars on this special evening. All night. DANCE 11.30 P.M. TO 1.15
MEMBERS 12.50 (incl. 10/-) Non-Mem. 15/-
SUNDAY AFTERNOON. 3-8 P.M.
Jazz session, vintage group, etc. etc.
FRIDAY (23rd). 8 P.M. TO 11 P.M.
FREDDY'S CLUB on the Strand
St. Charles Hotel, Strand, W.C.2
CLUB (22nd). Dancing nights to
Che-Cha and Jazz Bands.

FRIDAY (TODAY)
ACER'S CLUB, 115 Regent St. Hall
May 22. Andy Kirk's Paramount
CLUB MEMBERS 4/- ALL JAZZ
Bookings, limited admission, 9 p.m.

ALSO ON the remarkable new club
THAMES HOTEL, Hampton Court
MIKE DANIELS DELTA JAZZMEN
Listens. Jive. Licensed. 8-11 p.m.

CATERHAM: JEEVERS APEX JAZZBAND

GRUYOON JAZZ CLUB, 115 Regent St.
with the Bill Dingley Jazz Quintet
with Jack Arnold, plus Grand Trio

CY LAURIE CLUB, CY Laurie Band.
1.30-11.

ALONG BROADWAY Club (opposite station) Mr. ROSSCO QUILTY'S
COLUMBIA JAZZBAND. 7.45-11. See
Circulars.

ACEY SILK'S SOUTHERN JAZZ BAND.
115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

WEDNESDAY
WALLY FAWKES' TROGLODYTES

THURSDAY
MIKE DANIELS DELTA JAZZMEN

FRIDAY (TODAY)
WALLY FAWKES' TROGLODYTES

SATURDAY
MIKE DANIELS DELTA JAZZMEN

SUNDAY
GRAHAM STEWART JAZZBAND

MONDAY
KID SHILLITO JAZZMEN

TUESDAY
MIKE DANIELS DELTA JAZZMEN

WEDNESDAY
IAN BELL'S JAZZMEN

THURSDAY
All-Night Session
MICKY ASHMAN'S JAZZMEN
JOHNNY PARKER TRIO

FRIDAY (TODAY)
WALLY FAWKES' TROGLODYTES

SATURDAY
MIKE DANIELS DELTA JAZZMEN

SUNDAY
GRAHAM STEWART JAZZBAND

MONDAY
KID SHILLITO JAZZMEN

TUESDAY
MIKE DANIELS DELTA JAZZMEN

WEDNESDAY
IAN BELL'S JAZZMEN

THURSDAY
All-Night Session
MICKY ASHMAN'S JAZZMEN
JOHNNY PARKER TRIO

FRIDAY (TODAY)
WALLY FAWKES' TROGLODYTES

SATURDAY
MIKE DANIELS DELTA JAZZMEN

SUNDAY
GRAHAM STEWART JAZZBAND

MONDAY
KID SHILLITO JAZZMEN

TUESDAY
MIKE DANIELS DELTA JAZZMEN

WEDNESDAY
IAN BELL'S JAZZMEN

THURSDAY
All-Night Session
MICKY ASHMAN'S JAZZMEN
JOHNNY PARKER TRIO

FRIDAY (TODAY)
WALLY FAWKES' TROGLODYTES

SATURDAY
MIKE DANIELS DELTA JAZZMEN

SUNDAY
GRAHAM STEWART JAZZBAND

MONDAY
KID SHILLITO JAZZMEN

TUESDAY
MIKE DANIELS DELTA JAZZMEN

WEDNESDAY
IAN BELL'S JAZZMEN

THURSDAY
All-Night Session
MICKY ASHMAN'S JAZZMEN
JOHNNY PARKER TRIO

FRIDAY (TODAY)
WALLY FAWKES' TROGLODYTES

SATURDAY
MIKE DANIELS DELTA JAZZMEN

SUNDAY
GRAHAM STEWART JAZZBAND

MONDAY
KID SHILLITO JAZZMEN

TUESDAY
MIKE DANIELS DELTA JAZZMEN

WEDNESDAY
IAN BELL'S JAZZMEN

THURSDAY
All-Night Session
MICKY ASHMAN'S JAZZMEN
JOHNNY PARKER TRIO

WEDNESDAY
WALLY FAWKES' TROGLODYTES

THURSDAY
MIKE DANIELS DELTA JAZZMEN

FRIDAY (TODAY)
WALLY FAWKES' TROGLODYTES

SATURDAY
MIKE DANIELS DELTA JAZZMEN

SUNDAY
GRAHAM STEWART JAZZBAND

MONDAY
KID SHILLITO JAZZMEN

TUESDAY
MIKE DANIELS DELTA JAZZMEN

WEDNESDAY
IAN BELL'S JAZZMEN

THURSDAY
All-Night Session
MICKY ASHMAN'S JAZZMEN
JOHNNY PARKER TRIO

FRIDAY (TODAY)
WALLY FAWKES' TROGLODYTES

SATURDAY
MIKE DANIELS DELTA JAZZMEN

SUNDAY
GRAHAM STEWART JAZZBAND

MONDAY
KID SHILLITO JAZZMEN

TUESDAY
MIKE DANIELS DELTA JAZZMEN

WEDNESDAY
IAN BELL'S JAZZMEN

THURSDAY
All-Night Session
MICKY ASHMAN'S JAZZMEN
JOHNNY PARKER TRIO

FRIDAY (TODAY)
WALLY FAWKES' TROGLODYTES

SATURDAY
MIKE DANIELS DELTA JAZZMEN

SUNDAY
GRAHAM STEWART JAZZBAND

MONDAY
KID SHILLITO JAZZMEN

TUESDAY
MIKE DANIELS DELTA JAZZMEN

WEDNESDAY
IAN BELL'S JAZZMEN

THURSDAY
All-Night Session
MICKY ASHMAN'S JAZZMEN
JOHNNY PARKER TRIO

FRIDAY (TODAY)
WALLY FAWKES' TROGLODYTES

SATURDAY
MIKE DANIELS DELTA JAZZMEN

SUNDAY
GRAHAM STEWART JAZZBAND

MONDAY
KID SHILLITO JAZZMEN

TUESDAY
MIKE DANIELS DELTA JAZZMEN

WEDNESDAY
IAN BELL'S JAZZMEN

THURSDAY
All-Night Session
MICKY ASHMAN'S JAZZMEN
JOHNNY PARKER TRIO

FRIDAY (TODAY)
WALLY FAWKES' TROGLODYTES

SATURDAY
MIKE DANIELS DELTA JAZZMEN

SUNDAY
GRAHAM STEWART JAZZBAND

MONDAY
KID SHILLITO JAZZMEN

TUESDAY
MIKE DANIELS DELTA JAZZMEN

WEDNESDAY
IAN BELL'S JAZZMEN

THURSDAY
All-Night Session
MICKY ASHMAN'S JAZZMEN
JOHNNY PARKER TRIO

WEDNESDAY
WALLY FAWKES' TROGLODYTES

THURSDAY
MIKE DANIELS DELTA JAZZMEN

FRIDAY (TODAY)
WALLY FAWKES' TROGLODYTES

SATURDAY
MIKE DANIELS DELTA JAZZMEN

SUNDAY
GRAHAM STEWART JAZZBAND

MONDAY
KID SHILLITO JAZZMEN

TUESDAY
MIKE DANIELS DELTA JAZZMEN

WEDNESDAY
IAN BELL'S JAZZMEN

THURSDAY
All-Night Session
MICKY ASHMAN'S JAZZMEN
JOHNNY PARKER TRIO

FRIDAY (TODAY)
WALLY FAWKES' TROGLODYTES

SATURDAY
MIKE DANIELS DELTA JAZZMEN

SUNDAY
GRAHAM STEWART JAZZBAND

MONDAY
KID SHILLITO JAZZMEN

TUESDAY
MIKE DANIELS DELTA JAZZMEN

WEDNESDAY
IAN BELL'S JAZZMEN

THURSDAY
All-Night Session
MICKY ASHMAN'S JAZZMEN
JOHNNY PARKER TRIO

FRIDAY (TODAY)
WALLY FAWKES' TROGLODYTES

SATURDAY
MIKE DANIELS DELTA JAZZMEN

SUNDAY
GRAHAM STEWART JAZZBAND

MONDAY
KID SHILLITO JAZZMEN

TUESDAY
MIKE DANIELS DELTA JAZZMEN

WEDNESDAY
IAN BELL'S JAZZMEN

THURSDAY
All-Night Session
MICKY ASHMAN'S JAZZMEN
JOHNNY PARKER TRIO

FRIDAY (TODAY)
WALLY FAWKES' TROGLODYTES

SATURDAY
MIKE DANIELS DELTA JAZZMEN

SUNDAY
GRAHAM STEWART JAZZBAND

MONDAY
KID SHILLITO JAZZMEN

TUESDAY
MIKE DANIELS DELTA JAZZMEN

WEDNESDAY
IAN BELL'S JAZZMEN

THURSDAY
All-Night Session
MICKY ASHMAN'S JAZZMEN
JOHNNY PARKER TRIO

FRIDAY (TODAY)
WALLY FAWKES' TROGLODYTES

SATURDAY
MIKE DANIELS DELTA JAZZMEN

SUNDAY
GRAHAM STEWART JAZZBAND

MONDAY
KID SHILLITO JAZZMEN

TUESDAY
MIKE DANIELS DELTA JAZZMEN

WEDNESDAY
IAN BELL'S JAZZMEN

THURSDAY
All-Night Session
MICKY ASHMAN'S JAZZMEN
JOHNNY PARKER TRIO

NATIONAL JAZZ FEDERATION

NOTICE BOARD

MARQUEE

160 Roper St., W.1 (at St. James' Church)

FRIDAY (22nd) at 7.30

• **JOE HARRIOTT'S QUINTET**
with Hank Shaw, Harry South, Bobby Orr, Coleridge Goods

• **THE JAZZ COURTIERS**
with Tubby Hayes, Ronnie Scott

• **ADMISSION 4/- (MEMBERS 2/-)** FOR KOREA, STUDENTS AND GIRLS

SATURDAY (23rd) at 7.30

• **JOE HARRIOTT'S QUINTET**
with Hank Shaw, Harry South, Bobby Orr, Coleridge Goods

• **MICHAEL GARRICK QUARTET**

• **JOSEPHINE STAHL**
• **ADMISSION 3/- (MEMBERS)**

SUNDAY (24th) at 7.30

• **ANDRE RICO and the CHA-CHALERS**
• **ADMISSION 3/- (MEMBERS)**

YOUR RECORD DEALER

• 1/- per word

★ **BIRMINGHAM** ★

THE LATEST records are always in stock. Current numbers on T.N. 45-49 (Maurice's Birmingham Record Co., Ltd., 4, Leeson Road, Birmingham 15)

★ **BRADFORD** ★
MOORE'S OF BRADFORD Record Sales, 15, Market Street, Bradford

★ **CARDIFF** ★
CITY RADIO (CARDIFF), Ltd., 2, Church St. Cardiff. Phone 28163. (Telex) 37031. (Cable) 7030. In Wales.

WALTER POPP of Cardiff your record will be at the Record Mart, 2, Jones Hall, Cardiff.

★ **DARLINGTON** ★
GEO. A. WILLIAMS and Co. Ltd., 2-4, Queen's Row, Darlington (1922).

★ **HOUSLON** ★
WALDRONS, 80-84, High Street, Houslons, Notts.

★ **LEEDS** ★
KITCHENS OF LEEDS, Record Sales, King Edward Street.

★ **LONDON** ★
BRUSH - GAMES (Whiston), Ltd., comprehensive record and musical instrument stock, - 4A, Aylestone Lane, B.W.2.

E.C.I. - GIAMHANI'S, 14, Enoch Market, N.1.

E.C.3 - JAMES ASKAM'S RECORD CENTRE, 28, Columbia Street, Birmingham.

W.E.J. - DOBELL'S, Jazz only - 77, Coleridge Road, Cray 2625.

W.E.J. - JAMES ASKAM offers "WALTER POPP" all record buyers at RECORD CENTRE, 28, Columbia Street, B.M. Martin's Lane, Cor. 1961.

★ **MANCHESTER** ★
MARRALL'S RECORD CENTRE, 65, Oxford Road, Manchester 1, Ard 6113.

★ **NOTTINGHAM** ★
REDIFFUSION RECORD Centre for all the latest records - Anglo Row, Nottingham.

★ **SHEFFIELD** ★
COX RADIOVISION (Sheffield) Ltd., 81, Attercliffe Road, Sheffield S6 4AA.

WILSON PEEK, Ltd., YOUR record dealer - 15, Broad Street, Nottingham.

★ **STOKE ON TRENT** ★
WILSON PEEK, Ltd., 83 Market Street, Loughton, Stoke-on-Trent 2B23.

★ **"JAZZ AT ROMANO'S"** ★

★

THE BEST JAZZ IN EUROPE

Starting Tuesday, May 26, 1959

8 p.m. - 1 a.m.

Featuring

TUBBY HAYES and JOE HARRIOTT
accompanied by resident

BASIL KIRCHIN ALL-STARS

FULLY LICENSED BAR • FOOD & "NOSH" BAR
Dancing and Listening • Air Conditioned
Admission 2/6 (Members) • Guests 4/-

CLUB ROMANO

15-16 GERRARD STREET, LONDON, W.1

LATE NIGHT JAZZ

CLUB EL T.O.R.O.

80, FLEET ROAD, E.C.4

FRIDAY 8.30 P.M. TO 11 P.M.
THE DONALD JONES TRIO
VIC AGE & HARRY KLEIN!

FRIDAY-contd.

STORYVILLE JAZZMEN, 301 The Island Anniversary

STREATHAM: DAUPHIN STREET

WEMBLEY MONTROSQUE!
The London Southern Jazz Club
Bar - Motica Arms, 14 North Wembley

Melody Maker

MAY 23, 1959

EVERY FRIDAY 6d.

Mills Brothers TV brings rewards

THE Mills Brothers, who scored a big hit on last week-end's "Sunday Night at the London Palladium," may soon be back in Britain.

The Lew and Leslie Grade office hopes to bring them for a tour late this year or early next year. Says executive Nat Berlin: "We tried to get them to stay for a tour this time. But their American commitments—which include a stint in Las Vegas in June—would not permit this."

ATV tefelin

"However, we're planning to bring them back late this year or early next year, which is the earliest time available. On Wednesday evening, the Mills Brothers recorded an ATV tefelin for showing in July. Tomorrow (Saturday), they star in "Saturday Spectacular," then fly to Italy on Sunday for five one-night appearances. They return to New York on May 25."

RANK TAKE-OVER OF WHARFEDALE

The Rank Organization is to take over the Wharfedale Wireless Works, Ltd., at Bradford.

This company manufactures high-quality loudspeaker units. These are marketed extensively overseas—including America—as well as in the U.K. Mr. G. A. Strang, managing director of Wharfedale, said an authority on hi-fi, has agreed to remain in active management, as have all the other executive directors.

Wedding bells

Glasgow jazz singer Chris Anders marries newspaper representative Robert Jones in Collins Mission Church, Glasgow, on Monday.

Comparable to HI-FI quality and at low cost



BENTLEY AMPLIFIER

The WORLD'S FINEST VALUE!

Specifications: 3 inputs for Guitar, Record Player, and Micro. Four independently controlled controls, giving variable radio cut and bass boost. Printed Circuit construction, variable and hi-fi output with connected amplifier. Frequency response 100-15,000 Hz. 40 dB gain on an echo, giving 100 watt output, with low quality 8" speaker.

Encased in attractively beaded, polished Natural Oak Cabinet.

9½ Gns.

Dept. M.M., 2-8 SHUDEHILL, MANCHESTER. Tel. Manganle 7706/87. PERSONAL SHOPPERS WELCOME. Trade enquiries welcomed.

GODLEYS

2-8 SHUDEHILL, MANCHESTER. Tel. Manganle 7706/87. PERSONAL SHOPPERS WELCOME. Trade enquiries welcomed.

You'll Blow Better on **BUFFPROF**

Contract professional quality reeds for alto and clarinet. Free quotes. Please forward 10¢ for sample plain reeds. See your dealer.

10-18 CLIFTON PLACE, DALLAS, TEXAS

TUBBY HAYES AND ROY MARSH PLAY

TRIXON VIDEOS

SOLE DISTRIBUTORS: J. & I. ARBITER LTD., 75 SPADWATERY AVE., LONDON W.1 (Tel. 7761/67)

If you want the BEST TERMS for HOUSE PURCHASE MUSICAL INSTRUMENTS MOTOR ... at low other form of INSURANCE CONSULT US NOW GOMAN HOWE & CO. LTD. Associated with Mr. PEARSON, 115, HIGH HOLBORN, W.1 C. HAMERS, 87/23

BBC-TV are dilly-dallying over a deal that could put hard cash in the pockets of British TV stars and musicians.

Whether or not to sign an agreement with the Musicians' Union over the showing abroad of tele recordings of musical shows. Although the TV contractors signed an agreement four years ago, BBC-TV have so far failed to come to terms with the MU. This means that, while shows

FOR BRITAIN ONLY!



Pictured at rehearsals on Monday are the two "Carissima" stars—Ginger Rogers and David Hughes. As "Carissima" is "Frozen" in this country, Ginger Rogers will not be allowed to take a film of the musical back to the States.

BBC 'BOUNDS' TV shows overseas

like ABC-TV's "Oh Boy!" can be screened abroad, and negotiations are already under way for the musical programs as well as Woodley's "Carissima," are frozen in this country. The MU would let ABC-TV "export" tele recordings if they were shown once only in overseas countries on payment of a royalty, five of the money paid to musicians on the original session.

Stumbling block

The BBC has turned down this offer. Main stumbling-block is the "once-only" clause. But there are indications that the Corporation is seeing the light. A BBC-TV spokesman told the MM on Wednesday he hopes to propose negotiations with the MU.

"There would be a large demand from Australia for

U.S.-TV BID FOR MIKE HOLLIDAY

MICHAEL HOLLIDAY will discuss a series of 15-minute American television programs during his three-week visit to the States, where he arrived today (Friday).

If agreement can be reached on terms, Mike would return in September to do the show. While in New York, Mike is also taking part in record exploitation and publication of his songs. His composition, "Keep Your Heart," which was on the other side of his recording of "The Story of My Life," has created considerable interest. Pat Boone has just recorded it. From New York, Mike goes on to Los Angeles to meet Bing Crosby.

During his absence, Columbia will issue an LP he has made of six Christmas and six hit numbers. It is titled "Taking It Easy" and backed by Horne Pasmore and his Orchestra.

Winner on disc

"If You Change Your Mind"—the Max Diamond single—has topped the charts. It is the 25th Adrian song which has topped other entries to top place in the "Pop" and "Rock" charts. It was on Wednesday recorded for new release by Jerry Angelo.

CLIFF RICHARD BACKS WILDE IN DISC ROW

CLIFF RICHARD this week re-recorded "Marilyn" with a backing on having his own group backing him. Dr. Dave says: "Paragon" discs, and I have insisted on them being sent out and heard in my recording studio. Expresso Bongo," said Cliff at his recording session. "Only in one production number will I be backed by the studio orchestra. No one doubts the technique of sessionists, but the sound they produce is not what we want." Currently appearing at Pinner's Park Empire, Cliff follows with one-night-stands at Stoke Newington (17th), Tottenham (18th), Croydon (19th) and Woolwich (20th). He goes on Monday to Italy for two weeks to June 1.

Stewart Seven in car escape

The Graham Stewart Seven escaped injury on Sunday when its handbrake blew a tyre at 60 mph. The Seven was on its way to play at Bradford City when the tyre blew on the Oldham-Bradford road. Graham told the MM: "Our partner Jim Brice was driving and undoubtedly saved his with some brilliant driving. The vehicle, an estate car, was extensively damaged and the band hurried back to London at 30 mph after the session."

Marian McP opens B'way jazz room

New York, Wednesday.—The Meloplane—international fusion jazz spot of Times Square—is to be extended to Britain and Ireland in its street-level mini-entertainment, an upstairs room, to be called Top of the Pops, will be opened by plant-composer Marian McPartland next Saturday (23rd).

musical, and a lesser demand from Canada. But there would be only a small demand from America, as our productions are not tailored for commercial networks."

The MM understands that Australia has already recognized the loss of the David Hughes TV show. The new deal comes out, it is assumed that has hit personally on the part of the musician. Eric Macpherson, BBC head of light entertainment, who wrote "Carissima," says: "He recorded it under the ban. We were not at first allowed to let Harry Belafonte take away a recording for his own use of his programme here last Christmas. He would have a tefelin of "Carissima, in which she starred on July Wednesday."

Meanwhile, while the BBC declines to commit to most British artists and musicians abroad, a spokesman for ATV said: "We sell tele recordings all over the world. The artists get extra money and so do the musicians."

JOAN REGAN talks about **EDDIE FISHER** In NEXT WEEK'S **MELODY MAKER**

EDMUNDO ROS IS PUZZLED BY BAN

EDMUNDO ROS and his Christmas record refused permission to play in Ostend on the radio. The Belgian Ministry of Labour, Edmundo had been contracted since April 1 to give a concert in the Casino, but received a wire on July Saturday saying the show was off. It was told by the Belgian police that had we quite over we would not even be allowed to land, said Edmundo. The reason for the ban is a mystery so far, but I gathered that it had something to do with the fact that the British MV said on Wednesday he had not been connected with reciprocal exchange, did not know that Mr. Ros had been booked for Ostend."

NEW Dixieland Arrangements

WHO'S SORRY NOW • CHICAGO DOCTOR JAZZ • IT'S TIGHT LIKE THAT • MARGIE • WHISTLING RUFUS

BILL BAILEY • JAZZ IT! BLUES TYN ROY BLUES • HIGH SOCIETY BLACK BOTTOM STOMP LIVERY STABLE BLUES WOLFGANG BLUES

AT A GEORGIA CAMP MEETING

3/- Per Set. By Post 3/4 FROM YOUR DEALER or **FELDMANS** 64 DEAN ST. LONDON W.1

ALAN FRENCH FREDDY ADAMSON AND NUMEROUS OTHERS PLAY

JOE SHERRIN J. & I. ARBITER LTD. 75 SPADWATERY AVE., LONDON W.1 (Tel. 7761/67)

TRIXON DRUMS VIDEOS

ELVIS'S AGAIN At No. 1 POSITION!

SO WHY NOT JOIN HIS No. 1 FAN CLUB

The official ELVIS PRESLEY Fan Club of Gt. Britain and the Commonwealth. Stamp addressed envelope will bring details.—JEANNE and DUG, 24 Stratford Place, W1, London, W.1.

MELODY MAKER

Vol. 34 No. 1333

EDITORIAL OFFICES: 4, Arno Street, W.C.2. Telephone: TRAFALGAR 2626. Editor: PAT BRAND

ADVERTISMENT OFFICES: 96, Long Acre, W.C.2. Telephone: TRAFALGAR 6644. Advertisement Manager: JERRY DAWSON. Provincial News Editor: JERRY DAWSON. 10, Abchurch Lane, London E.C.4. Central 3722