

TOMMY STEELE 'Down Under'—EXCLUSIVE!

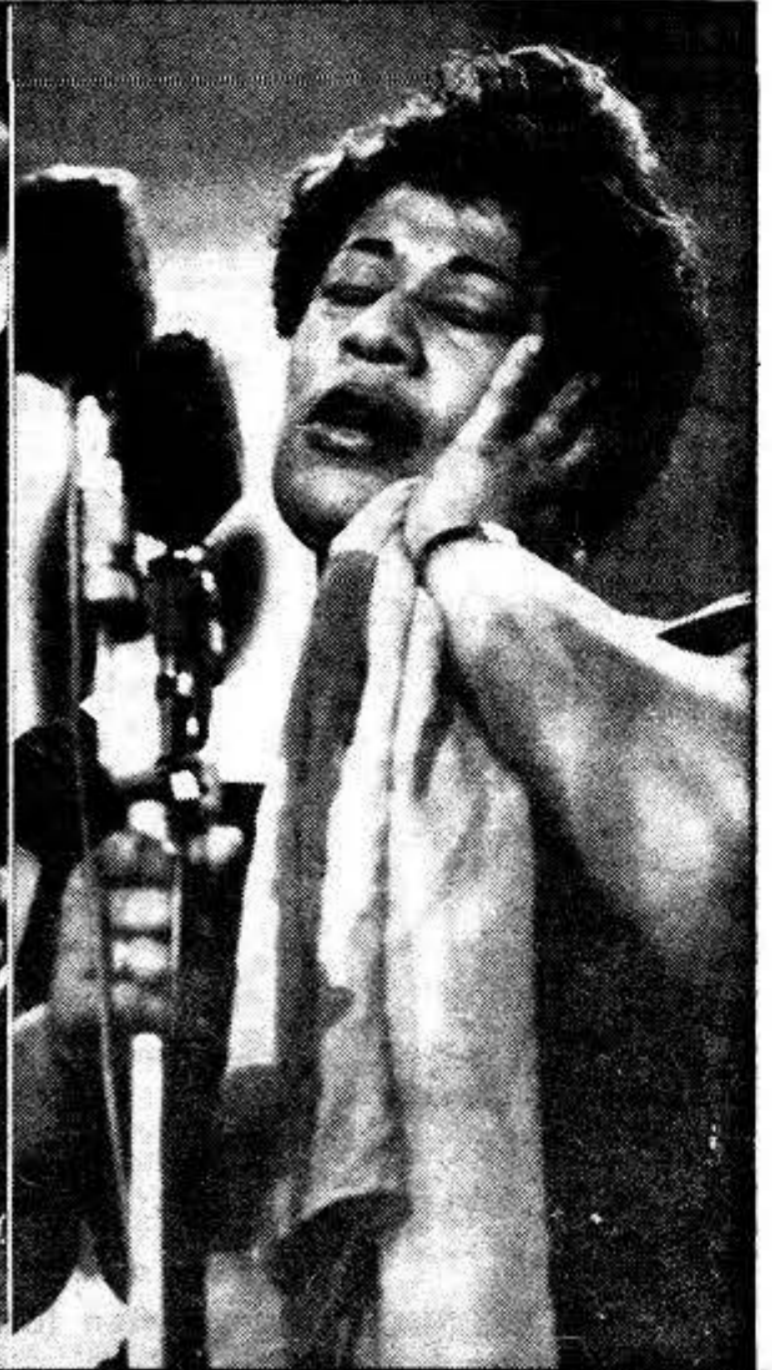
Melody Maker Verdict on 'Juke Jury'

March 5, 1960

FOR THE BEST IN JAZZ

Every Friday 6d.

See Page 5



Pictured at last week's San Remo Jazz Festival, poll-winning drummer Shelly Manne is one of the JATP stars who is visiting Britain for the first time.

Clarinetist-saxist Jimmy Giuffre is also making his British debut. Pictured with him at San Remo are Jim Hall (gtr.) and Wilford Middlebrooks (bass).

Topping the Jazz at the Phil bill will be "The first lady of song," Ella Fitzgerald. This will be Ella's third British tour with Norman Granz's unit.



Pianist Paul Smith is a newcomer to both Britain and Jazz at the Phil. He is pictured at San Remo backed by drummer Gus Johnson and bassist Wilford Middlebrooks.

THIS'LL BE A SELL-OUT

THE 1960 new-look Jazz at the Philharmonic unit flies into London today (Friday)—already the most popular American package show ever to hit Britain.

Says Jack Higgins, executive of the Harold Davison office: "It looks like being the most stupendous tour any American jazzmen have ever had in Britain. We have never known such a demand for tickets.

"For some reason the fans seem to have gone wild. In London there are still tickets for the Gaumont, Hammer-smith, on March 22, and a few for the Astoria, Finsbury Park, on March 20. But we have complete sell-outs at the Royal Festival Hall, the first Hammersmith shows and the New Victoria.

"It seems to be the same

all over the country. There are no tickets left for the second houses at Leeds and Glasgow, for example, and others, like Manchester, are already three-quarters sold."

In addition to Ella Fitzgerald and Roy Eldridge, who have made previous JATP tours to Britain, Norman Granz has this year lined up Shelly Manne and his Men, the Paul Smith Quartet and the Jimmy Giuffre Trio.

Drummer Manne, clarinetist-saxist Giuffre and Ella were all winners in the 1960 Melody Makes Readers' Jazz Poll.

The tour opens tomorrow (Saturday) with two shows at the Royal Festival Hall.

(For a "Who's Who" of this year's JATP, turn to page 8.)

PYE DISCS SIGN TONY HANCOCK

LAATEST star comedian to vie with singers and musicians for disc-buyers' attention is Tony Hancock. He has just been signed by Pye Records.

First release is a 12-inch LP of two "Hancock Half-Hours"—"A Sunday Afternoon at Home" and "The Wild Man of the Woods."

Release date is (appropriately) April 1.

Bobby Rydell to tour Britain

American beat singer Bobby Rydell is in line for a British tour in the autumn.

Rydell would follow the British visits of Johnny ("Running Bear") Preston and Conway Twitty, who are being brought to Britain by Hynie Zahi, of Foster's Agency. (See page 11.)

ANTHONY NEWLEY IN CINE-VARIETY

FILM-DISC star Anthony Newley plays a three-week season of cine-Variety at Haymarket's Carlton Cinema from March 10 in conjunction with the screening of his new film, "Let's Get Married."

And starring with him in the 30-minute, twice-daily stage shows—with three on Saturdays—are film actress Anne Aubrey and comedy team Mike and Bernie Winters.

Star backing

Anne Aubrey and Bernie Winters also appear in "Let's Get Married."

An accompanying star band

for the stage shows was being fixed as the MM went to press.

Says a spokesman for Warwick Films: "This is something new for the Carlton. It may well pave the way for similar cine-Variety presentations."

"Ticket prices at the Carlton will be the same as usual.

Anthony Newley may also make a bill-topping Variety tour throughout the country later in the year.

Meanwhile, he is set for another "Anthony Newley Show" in "Saturday Spectacular," on April 9.

Shamrock night

Michael Holliday, Allan Bruce and Patrick O'Hagen and the Coufrey Phillips Trio are among stars appearing at a St. Patrick's Day Ball at the Royal Festival Hall on March 17. Also booked are the Southernaires Ballroom Orchestra and the Los Brown Band.

SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y.

International job

Bernard Cook was this week appointed Exploitation Manager of Pre International records.

After four years with EMI, Bernard has just ended nine months with the Walt Disney organisation.

LAST CHANCE

DON'T FORGET that this week-end is your last chance to vote in the MM Pop Poll. Votes must be received by first post MONDAY.

Triumph

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MAILBAG

Let's film these jazzmen before it's too late

IN the last few months, via the Nat "King" Cole show on Welsh television, we have seen some of the world's finest jazz artists—Ella, Pearl Bailey, Count Basie, Mahalia Jackson and members of the JATP unit, to name a few. These filmed performances are wonderful. But, even more, they are essential in the case of older musicians. For who knows if we will ever see men like Kid Ory and Red Allen in this country again?—D. M. Bowen, Bridgend, Glamorgan.

● LP WINNER.
Eh?
LAST week it was "Royal Event," now it's "Teen Angel." It seems the deejays are getting fussy about what they play. Jack Payne says that "Teen Angel" is "trash." Aren't all pop songs just that?—C. B. Hocken, Godalming, Surrey.

Critics' Poll
JUDGING by this year's critics' polls, the MM readers have a better appreciation of top jazzmen than the critics, most of whom seem to be 30 years out of date.—John Leson, Greenford, Middx.

Leave it to us!
WHY don't they let the teenagers decide for themselves whether a song should be banned or not? They never said anything about "The Three Stars." If they can let that one go, they should let this disc, "Teen Angel," go.—W. F. Armstrong, Selsdon, nr. Croydon.

Praise for Ted
CONGRATULATIONS to Ted Heath for his excellent Wednesday lunchtime radio

show, in which he has so far featured such talented performers as Sinatra, Ella, Sarah Vaughan, Anita O'Day and Joe Williams, as well as his own line, swingings band.

He has succeeded in giving more quality listening in 45 minutes than is usually heard on the BBC in a full week. Keep it up, Ted!—T. E. Marrs, Skiddaw Road, Carlisle.

● LP WINNER.
Pete digs James

AS a regular reader of the MM I am pleased to see that we now have our own cartoonist. This week I had an extra laugh as I am a bongo player and my name is Pete.

In view of the resemblance to last week's character, could I please have a copy?—P. G. Andrae, Palmers Green, N.13.

● A reproduction is on its way to you.

That "Bismarck" song

I SHOULD be interested to know how Pete Murray reconciles his attitude to Russ Conway's "Royal Event" with his decision to play a really unpleasant song in "Pete's Party"—"Sink the Bismarck."—T. D. L. Forrester, Glasgow, C.3.

Dispensenos
IN my review, two weeks ago, of the ZAMBRA at London's Palace Theatre, there is only one "Cantaor," Manolo Vargas, who is not mentioned. This implies, quite unintentionally, criticism of an artist whose work I admire immensely. I should like to rectify this omission.—Peter Duffell, London, N.W.3.

Melody Maker charts service

TOP TWENTY

Week ended February 27, 1960.

- (1) WHY? Anthony Newley, Decca.
- (3) POOR ME Adam Faith, Parlophone
- (7) RUNNING BEAR Johnny Preston, Mercury
- (2) A VOICE IN THE WILDERNESS Cliff Richard, Columbia
- (6) ON A SLOW BOAT TO CHINA Emile Ford, Pye
- (4) PRETTY BLUE EYES Craig Douglas, Top Rank
- (5) WAY DOWN YONDER IN NEW ORLEANS Freddy Cannon, Top Rank
- (19) DELAWARE Perry Como, RCA
- (8) BEYOND THE SEA Bobby Darin, London
- (9) BE MINE Lance Fortune, Pye
- (11) HARBOUR LIGHTS Platters, Mercury
- (15) SUMMER SET Acker Bilk, Columbia
- (10) STARRY-EYED Michael Holliday, Columbia
- (14) WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR? Emile Ford, Pye
- (12) MISTY Johnny Mathis, Fontana
- (13) BONNIE COME BACK Duane Eddy, London
- (—) WHO COULD BE BLUER? Jerry Lordan, Parlophone
- (—) YOU GOT WHAT IT TAKES Marv Johnson, London
- (—) HIT AND MISS John Barry, Columbia
- (—) LOOKING HIGH, HIGH, HIGH Bryan Johnson, Decca

JAZZ PARADE

- (1) SEVEN AGES OF ACKER (LP) Acker Bilk, Columbia
- (3) GONE WITH THE WIND (LP) Dave Brubeck, Fontana
- (2) BACK TO BACK (LP) Johnny Hodges and Duke Ellington, HMV
- (7) CHRIS BARBER IN BERLIN (LP) Columbia
- (4) HAVE TRUMPET—WILL EXCITE (LP) Dizzy Gillespie, HMV
- (5) ODDS AGAINST TOMORROW (LP) Modern Jazz Quartet, London
- (—) KIND OF BLUE (LP) Miles Davis, Fontana
- (—) PORCY AND BESS (LP) Miles Davis, Fontana
- (6) WILBUR DE PARIS PLAYS SOMETHING OLD, NEW, GAY, BLUE (LP) London
- (9) LESTER YOUNG MEMORIAL ALBUM—Vol. II (LP) Fontana

TOP TEN LPs

- (1) SOUTH PACIFIC Soundtrack, RCA
- (3) CLIFF SINGS Cliff Richard, Columbia
- (5) SONGS FOR SWINGIN' SELLERS Peter Sellers, Parlophone
- (2) THE FIVE PENNIES Soundtrack, London
- (7) THE EXPLOSIVE FREDDY CANNON Top Rank
- (4) GICI Soundtrack, MGM
- (6) MY FAIR LADY Original Cast, Philips
- (—) STRICTLY FOR GROWN-UPS Paddy Roberts, Decca
- (8) THE STUDENT PRINCE Mario Lanza, RCA
- (—) THE BEST OF SELLERS Peter Sellers, Parlophone

TOP TEN EPs

- (2) EXPRESSO BONGO Cliff Richard, Columbia
- (1) STRICTLY ELVIS RCA
- (3) TOMMY THE TOREADOR Tommy Steele, Decca
- (4) STRICTLY FOR GROWN-UPS Paddy Roberts, Decca
- (6) CLIFF SINGS, NO. 1 Cliff Richard, Columbia
- (5) A TOUCH OF GOLD, NO. 1 Elvis Presley, RCA
- (7) A TOUCH OF GOLD, NO. 2 Elvis Presley, RCA
- (9) NINA AND FREDERIK Columbia
- (—) SUNDAY NIGHT AT THE LONDON PALLADIUM Robert Horton, Pye
- (8) CLIFF, NO. 1 Cliff Richard, Columbia

JUKE BOX TOP 20

- (1) WHY? Anthony Newley, Decca
 - (15) A VOICE IN THE WILDERNESS Cliff Richard, Columbia
 - (2) STARRY-EYED Michael Holliday, Columbia
 - (3) WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR? Emile Ford, Pye
 - (6) WAY DOWN YONDER IN NEW ORLEANS Freddy Cannon, Top Rank
 - (5) WHAT DO YOU WANT? Adam Faith, Parlophone
 - (8) POOR ME Adam Faith, Parlophone
 - (4) HEARTACHES BY THE NUMBER Gay Mitchell, Philips
 - (12) BAD BOY Marty Wilde, Philips
 - (16) BEYOND THE SEA Bobby Darin, London
 - (9) RAWHIDE Frankie Laine, Philips
 - (14) IT'S TIME TO CRY Paul Anka, Columbia
 - (17) MISTY Johnny Mathis, Fontana
 - (—) PRETTY BLUE EYES Craig Douglas, Top Rank
 - (10) I'LL NEVER FALL IN LOVE AGAIN Johnnie Ray, Philips
 - (19) ON A SLOW BOAT TO CHINA Emile Ford, Pye
 - (7) OH! CAROL Neil Sedaka, RCA
 - (18) HARBOUR LIGHTS Platters, Mercury
 - (13) AMONG MY SOUVENIRS Connie Francis, MGM
 - (—) SUMMER SET Acker Bilk, Columbia
- Returns from 2,000 MUSIC MAKER juke boxes throughout Britain

TWENTY TOP TUNES

THIS copyright list of the 20 best-selling songs for the week ended February 27, 1960, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (1) WHY? (A) (2-1) Debmar
 - (3) A VOICE IN THE WILDERNESS (B) (2-1) Chappell
 - (2) STARRY EYED (A) (2-1) Lawrence Wright
 - (13) LOOKING HIGH, HIGH, HIGH (B) (2-1) Robbins
 - (4) HEARTACHES BY THE NUMBER (A) (2-1) Joy
 - (19) ROYAL EVENT (B) (2-1) Noel Gay
 - (7) PRETTY BLUE EYES (A) (2-1) Maxana
 - (5) WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR? (A) (2-1) Francis Day
 - (15) SLOW BOAT TO CHINA (A) (2-1) Morris
 - (11) BEYOND THE SEA (F) (2-1) Chappell
 - (8) WAY DOWN YONDER IN NEW ORLEANS (A) (2-1) Lawrence Wright
 - (16) HARBOUR LIGHTS (B) (2-1) Peter Maurice
 - (10) POOR ME (B) (2-1) Mills
 - (14) RAWHIDE (A) (2-1) Leeds
 - (9) LITTLE WHITE BULL (B) (2-1) Peter Maurice
 - (—) DELAWARE (A) (2-1) Leeds
 - (—) OH SO WUNDERBAR (P/A) (2-1) Kassner
 - (—) SUMMER SET (B) (2-1) Cromwell
 - (12) SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT (A) (2-1) Sheldon
 - (16) HAPPY ANNIVERSARY (A) (2-1) Dominion
 - (—) RUNNING BEAR (A) (2-1) Southern
- A—American; B—British; F—Others.
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AMERICA'S TOP TEN

As listed by "Variety"—Issue dated March 2, 1960.

- (1) SUMMER PLACE THEME Percy Faith (Columbia)
- (2) HELL HAVE TO GO Jim Reeves (RCA Victor)
- (3) HANDYMAN Jimmy Jones (Cub)
- (4) EL PASO Marty Robbins (Columbia)
- (5) BEYOND THE SEA Bobby Darin (Ato)
- (6) RUNNING BEAR Johnny Preston (Mercury)
- (7) WILD ONE Bobby Rydell (Cameo)
- (—) BABY, YOU GOT WHAT IT TAKES Brook Benton and Dinah Washington (Mercury)
- (10) SWEET NOTHIN'S Brenda Lee (Decca)
- (17) LET IT BE ME Everly Brothers (Cadence)
- (—) WHERE OR WHEN Dion and Belmonts (Laurie)

NEW hits

TEENSVILLE
CHET ATKINS
45/RCA-1174

PAT SUZUKI
I ENJOY BEING A GIRL
(from "Flower Drum Song") 45/RCA-1171

45 RPM RECORDS

RECORDS MAGAZINE—There's a full colour portrait of Neil Sedaka on the cover of the March issue, 20 pages of pictures and features; details of all Decca-group stereo and mono releases; your monthly guide to good record buying. Sixpence from your dealer or newagent.

RCA RECORDS product of
The Decca Record Company Ltd Decca House, Albert Embankment, London SE11

Round the shows

Lively night ends folk series

WITH Jack Fallon swinging on the fiddle, and to whoops from the crowded house, the Steve Benbow Folk Four received great applause at the Royal Festival Hall Recital Room on Sunday.

This was the final concert in Roy Guest's series and it was the best.

Robin Hall was in excellent form with his Scottish ballads and with a spirited music-hall rendering of "The Amateur Whitewasher."

Down from Liverpool were the Spinners Folk Group, who sang several beautiful unaccompanied arrangements of traditional tunes, while Joy Hyman and Henry Morris sang one particularly lovely Israeli duet.

The Benbow Folk Four have been singing regularly on "Easy Beat" and are booked for Cisco Houston's concerts at the Conway Hall, on March 11 and 18.—C. J. K.

TV satired

GORE VIDAL'S "Visit To A Small Planet," the play which opened at the Westminster Theatre last week (February 25), lightheartedly satires commercial TV, desk-bound generals and America's approach to the international situation.

Alan Badel is more of an airy spirit than a spaceman. But, even so, his lively performance keeps the play above water.

A pity the setting has to be American—the joke might have been more appreciated had the characters and background been British.—Norman Heath.

Two Swinging **JOHN BARRY Orchs.**
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POOR ME
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HIT AND MISS
4/-

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STORES SUPPLYING INFORMATION FOR RECORD CHARTS.

LONDON—Popular Music Stores, E.6; Leading Lighting, N.1; A. R. Dippie, S.E.15; Reed Music Centre, S.E.15; Role For Records, E.10; W. A. Clarke, S.W.6; Imhofs, W.C.1; James Asman's Jazz Centre, W.C.2 and E.C.3. MANCHESTER—Dunne Wholesale Ltd., 1; Hime and Addison, Ltd., and Record Rendezvous; H. J. Carroll, 18. LIVERPOOL—Nems, Ltd., 1; Beaver Radio, Ltd., 1. BEDFORD—Weatherheads. SOUTHAMPTON—Henry's Record Shop. BOLTON—Telehire, Ltd. SOUTH SHIELDS—Saville Brothers, Ltd. HOVE—Wickham, Kimber and Oakley, 3. BLACKWOOD—Glyn Lewis. HULL—Sydney Scarborough, Ltd. PLYMOUTH—C. H. Yardley and Co. LEEDS—R. S. Kitchen, Ltd., 1. EDINBURGH—Bandparts Music Stores, Ltd., 1. MIDDLESBROUGH—Sykes Record Shop. CRAWLEY—Queensway Store, Ltd. GLASGOW—Phillip Woolfson, Ltd., C.2. BIRMINGHAM—Co-operative Society, Ltd., 4. BELFAST—Atlantic Records. WORTHING—The Record Centre, Ltd. CAMBRIDGE—Miller and Sons, Ltd.

There's a new TOMMY STEELE touring 'Down Under.' Gone are the old blue jeans and the guitar. And in their place...

I've a mohair suit and an 18-piece orchestra!

RIGHT now I'm relaxing. It's one of the first real sit downs I've had since I arrived here. And that's the truth.

You want to know why? Then I'll tell you. I've been working out an entirely new stage routine. It's so different from anything I have done in Britain.

Gone is the guitar as a primary prop. I've tossed my jazzy stage uniform into the wardrobe. And to back me, I've collected an 18-piece band to supply the music. It's something of a change from the old times. I didn't quite know how it would go down with the audience. But, judging from the reviews, I think it clicked. Ever since I saw some top-line American acts at the London Palladium working with a band on stage I've wanted to try for myself.

Arenas

It's a big change from a small combo. But it's a good one. Harry Robinson, my musical director, has beaten his brains out to perfect the job. He used to be on the "Oh Boy!" TV show and has the right idea on what sort of noise a band should make. Remember his Lord Rockingham XI? Harry had me rehearsing day and night before the show started its four-week run. Now we have got it off pat.

MORE NEXT WEEK

But I still feel a bit strange working in a light blue mohair suit. That old blue jeans outfit seemed as much a part of my act as the Steelemen.

When we kicked off here I was full of apprehension about my chances of success. I was following a host of big name American stars like Duane Eddy, Sammy Davis Jr., and Tommy Sands.

All these people have played the huge circuit of arenas where you can get around 30,000 people in to see a show.

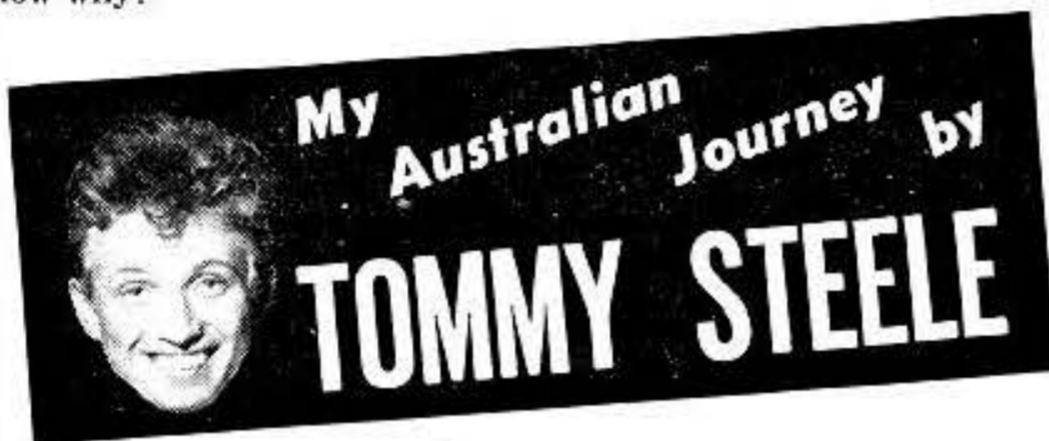
It's rather like stepping up in the middle of Wembley Stadium on Cup Final day and singing a song. You've got to hope that the people at the back can hear and see.

TRUTH ABOUT TEENAGERS

Are teenage tastes really so low? The MELODY MAKER doesn't think so. And, to find out the truth it has sent top feature writer TONY BROWN all over Britain to get the facts. He will visit the most densely populated areas in the country and talk to teenagers in their homes, jazz



clubs, canteens and coffee bars. His articles will be something to talk about. Don't miss The TRUTH ABOUT TEENAGERS. It starts next week. It's another MM exclusive. LOOK OUT FOR TONY BROWN IN YOUR TOWN



Tommy got a tremendous welcome from hundreds of young people when he arrived in Australia. He says that, "Down Under," you can find yourself playing to an audience of 30,000.

Fortunately, my shows are rather different. At the moment, we're at the Tivoli Theatre, which is similar to one of the big Moss Empires.

It's a revue type show. Lots of acts and plenty of variety. We do it quick-fire style with one turn coming on as soon as another goes off.

For my own act I am not using the curtains. We make more use of lighting techniques to black out one half of the stage and light up the other. Until you get used to it there's bound to be trouble. Because when the bright spots dim down to black, your eyes don't get accustomed for a minute or so and you get a temporary spell when you can't see a thing. And there's nothing so exciting as falling over a bass drum.

Rock

Out here you can't get away from one very important fact... rock is still very much the tops. All the radio stations blast it out for hours on end.

Rock records out-sell rivals by ten to one.

In fact, Australia is as rock conscious as we were back home in 1957 when Bill Haley was the king. Juke boxes—there must be one for every teenager—are full of discs by Elvis and company.

The kids pour in their pennies to keep the machines hot from dawn until midnight.

And even then it doesn't stop. Like London, Melbourne and Sydney are well stocked with cellar clubs where the rocking is good so long as you can stand the atmosphere.

I have played my guitar with one or two of the local bands that perform in the cellars. The standard of musicianship is high. So high that it would shock some of our own pros.

Me? I've been quite happy to strum along in the back-ground.

Mascot

When I left London it was so cold I was half inclined to take a hot water bottle with me for a mascot. So you can imagine how pleased I was to get off the plane at Melbourne in the middle of a heat wave.

The hundreds of kids who

turned up to meet me didn't seem bothered.

They had probably been at the beach all day. That's why I'm catching up with them. I'm rising with the rooster and hot footing it down to the shore.

The bathing is beautiful, the water is warm and the surf riding's smashing.

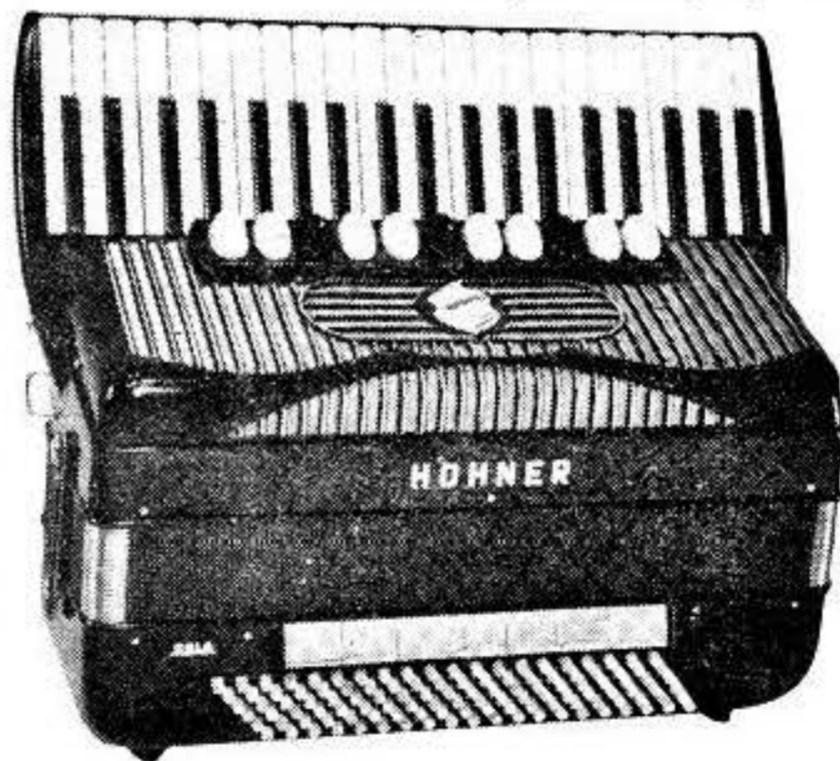
SO YOU WON'T MIND IF I BREAK OFF ABOUT HERE TO GET ANOTHER BASINFUL. BUT I'LL BE BACK NEXT WEEK WITH SOME MORE NEWS AND VIEWS FROM SUNNY AUSTRALIA.

Tommy tells his OWN story of his £100,000, 10-week tour of Australia. Another MM exclusive.

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COMETS

This accordion cannot be properly described—it has to be seen to be appreciated. But here is the specification: 41 Piano keys, 120 basses, 4 sets finest handmade reeds, including Octavina reeds. Made personally by Mr. Gola, successor to the world-famous Morino. Italian by birth he is one of the greatest living experts on high-class, handmade accordion reeds. The GOLA is a fine, powerful instrument. It has a special "cassotto" construction which gives a particularly strong and yet beautiful sound. The mother-of-pearl basses and treble keys respond to the slightest touch, and are astonish-

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Humphrey Lyttelton

Success story

APPEARANCE of Acker Bilk's "Summer Set" throws further light on the general public's susceptibility to jazz. Arriving on the heels of "Petite Fleur," it points to a fashionable predilection for pretty tunes played plaintively and with deep emotion on the clarinet. But non-clarinetists need not abandon hope. "Summer Set" is part of a wider pattern. If I may, with seemingly blush and eyes modestly downcast, mention my own solitary graduate to the Top Twenty. "Bad Penny Blues" (of its apparently indestructible soul) shares with the Sunshine and Bilk masterpieces one notable characteristic.

TEA-BREAK

It was recorded while most of the band was enjoying a tea-break, and involves only one melody instrument, backed by emphatic rhythm. When I tried a follow-up, making "Echoing the Blues" in similar vein but with the full band, it didn't make the grade. Likewise, Monty Sunshine's "Lonesome," with Chris Barber's trombone added, fell short of "Petite Fleur."

In the States, Jonah Jones has hit the jackpot with a quartet, after playing in exactly the same way for years with sundry orchestras and small groups.

THE RECIPE

"Don't Get Around Much Any More" began life as a Hodges speciality, "Never No Lament." And "Do Nothing Till You Hear From Me" succeeded first as "Concerto For Coolie." Does this suggest that the vast record-buying public has only the musical intelligence to take in one uncluttered melody line at a time? This is a rash generalisation. But so far as jazz bands are concerned, the recipe for a golden disc does seem to be: "Sack the sidemen and play it straight." Or, to use the more time-honoured paraphrase: "Play something we can sing!"

ON THE BEAT

I CAN'T help wondering if it isn't like shutting the gate after the horse has bolted. This long-overdue clean-up of the nation's Variety pit orchestras.

For there's no doubt that one (if not necessarily the major) reason for declining audiences was the appalling accompaniment so often given to the artists. The thin, tired sounds that used to lift themselves—reluctantly, it often seemed—from below the footlights. From the assortment of milkmen, soldiers, shopkeepers and garage proprietors earning "a little extra bunce." Among the few theatres artists could rely upon for good support were the Empires. Even here, felt Leslie Macdonnell, things might be improved. And Owen Walters has been touring the Moss circuit and listening for himself.

Fast, modern

I AM not purging musicians simply on the score of age," he emphasises. "But the current trend is towards fast, modern shows. And we must have bands which can cope with modern orchestrations. Men who can at least feel the modern idiom. Variety—if it is to survive, let alone make a come-back—MUST give the record-buying public (its potential new audience) as near as dammit the same noises as the discs they buy. And this means not merely better (and better paid) musicians, but also first-rate amplification equipment, playing into acoustically first-rate halls. Provided it isn't all too late..."

Gone

I MISS (don't you?) those beat-up comic turns that used to come on about third, and always finished with some quite incongruous song about their mothers. I miss the billing they used to give themselves: Like: Browne and Mylde—They pack a wallop! Haggard and Gray—A laugh a second. Needle and Fred—They'll have you in stitches.

At last

SENSE seems at last to have prevailed in the long-standing dispute between the British and German unions, which I first reported many months ago. I learn from Südwestfunk radio station that the MU has just declared that it "is not in any way the intention... to raise any future difficulties against any German musicians' permission to work in England." The whole thing blew up last June when tenorist Hans Koller was excluded from the Bath Festival broadcasts. It got to

the pitch where, getting nowhere with the MU, the station decided to retaliate by banning British musicians from its airwaves.

Arguing that, for every one German musician likely to be offered work in England, hundreds of British musicians were regularly employed in Germany.

Eventually the battle was joined by the International Artists Agencies in Germany, the Federal Labour Exchange and the Foreign Office in Bonn.

Now, at last, the British union has entered upon discussions.

But why (as I've so often asked) has it taken so long?

Ah, well...

WE went, we threw—we lost. And by "we," I mean the Fleet Street Darts Team when it played Tin Pan Alley at the "White Lion" on Tuesday.

We were handicapped from the start, conscious of the fact that we had none of the



glamour of our opponents—and probably even less skill.

In the TPA team: Pearl Carr, Alma Cogan, Stan Foster, Alan Freeman, Wee Willie Harris, Bryan Johnson, Teddy Johnson, Matt Monro, Decca's Mike Smith, Jimmy Young. (All in strictly alphabetical order.)

Us lot? Scribes from the "Mirror," "Pic," "Herald," "Evening Standard" and "MM."

Combining the teams, we offered a formidable front to the visitors from the Newtown Hotel in Sutton, Surrey.

We lost. But—we succeeded in raising over £30 for the World Refugee Year funds.

During which time—some of us had our cars towed away...



... that's life YOU'VE got to hand it to the police. They don't miss a trick.

Within an hour of Pye's general manager, Les Cox, taking delivery of a new Ford Zephyr on Tuesday, it had been stolen.

His colleague, Bob Rimmer, of Pye International, drove him to the police station, where he gave details.

Including the fact that it was the only Zephyr in London with a white body and a red top.

During which time they towed Bob's car away...

The Zephyr with the uniquely coloured body? At presstime, it still hadn't been traced.

Orbiting

BACK in England "with enough recorded tape to go round the world and Sabrina" is Wilfrid Thomas.

The result of the four-month journey for his Christmas Day "Round-the-Commonwealth" broadcast from Sydney.

In all, Wilfrid visited 20 countries and, besides recording material, made TV and radio appearances in the USA, Hong

Kong, Ceylon, Fiji, Singapore, Malaya, Sarawak and Honolulu. Now he's in the throes of preparing a BBC summer series tentatively titled "Thomas in Orbit."

And amongst all the music he's collected—"Who knows?" he told me. "There may be another 'Rose, Rose, I Love You.'"

Why

EVERY time an American jazz package is announced, complaints pour in to this office from readers saying: "Why do they never play OUR town?"

Bradford is a case in point. And the answer is in Bradford's own hands.

When Sarah Vaughan and the Johnny Dankworth Orchestra played a concert there—800 turned up.

When Adam Faith, Emile Ford, etc. played two concerts there—4,500 turned up.

Let's see what happens when Basie arrives on April 9.

Eh?

THEN there was the bearded skiffle player we used to call. Hairy—with the light brown jeans.

A great team is born

DURING the war, David Heneker spent every spare moment on his musical ambitions. And when George La Salle opened a one-room music publisher's office in Old Compton Street, David joined him hoping that the enthusiasm of a smaller and newer publisher might give him the break he was looking for.

He was right. "There Goes My Dream" became one of the first big hits of the war. Later, David went into partnership with Noel Gay and the result was "She's in Love With A Soldier" and "Some Chicken Some Neck."

His posting to the Mediterranean area, however, put a stop to this work, and when he finally got back

HUBERT W. DAVID winds up the story of Norman and Heneker, one of the most successful songwriting teams of post-war years.

into show business in 1948. It was as a pianist at a number of West End Clubs.

Soon the parody choruses he was writing for Mutch drew the attention of other cabaret stars, and it was during this period that he met Monty Norman.

When they first met, David was collaborating with Julian More on a

show to be called "The Apple and Eve." Monty's quick turn of wit brought a new slant to some of the numbers and, though it was never produced, Wolf Mankowitz took a liking to the score.

He had been serialising "Espresso Bonko" in a national paper, and was fired with the idea of turning it into a musical.

So More, Norman and Heneker went to work. The result, a year's run at the Saville Theatre, and a successful film, starring Cliff Richard.

The sequel

The sequel came when film producer Peter Brook suggested they should try their hand at adapting a French show. This turned out to be "Irma La Douce"—which has now played over 650 performances at the Lyric Theatre.

Further collaboration with Wolf Mankowitz resulted in "Make Me An Offer," and another hit.

In August, when Norman and Heneker make their first trip to America to attend the Broadway production of "Irma La Douce," they will take with them much material from their own catalogue, Britannia Music, which they opened a few months ago in partnership with Julian More and with Johnny Mathieson as general manager.

Hobby, now

When Monty Norman was a singer, his hobby was composing. Now, as a fully-fledged composer, his hobby is singing. But he is able to put this hobby to good use, for when he and David Heneker sell a show to a producer, they present it as an act.

David plays the piano, while Monty and his wife, Diana Coupland, sing the numbers. This procedure has paid off for them all. Apart from selling the shows, it got Diana the starring role in "Make Me An Offer."

Monty has often been asked to appear in his own shows, but he thinks he'll have a longer life as a songwriter.

Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written. OR an answer to a songwriting query. MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 4, Arne Street, London, W.C.2. The Editor can accept no liability for loss or damage of MSS or recordings submitted. This coupon is valid until March 19, 1960, for readers in Britain; until April 2, 1960, for overseas subscribers.

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VERDICT ON...

JUKE BOX JURY



• David Jacobs
... smooth charm.

REGULARLY every Saturday evening, some seven million people of mixed ages, shapes and outlooks, tune in to BBC-TV's "Juke Box Jury."

They listen to brief excerpts of records that most wouldn't dream of buying. And for the mere pleasure, one surmises, of hearing and seeing a "personality" panel praise or condemn them.

The pattern of commentary varies in quality between blatant idiocy, sickening sycophancy and shrewd appraisal. The jurors change week by week, but the sample that I took can be regarded as fairly typical.

Nonplussed

Jeanette Sterke, a most attractive and talented actress, cocked an ear to Norrie Paramor's "Theme From 'A Summer Place'" and prattled:

"I liked the voice without the orchestra... or the orchestra without the voice."

Difficult to say who was most nonplussed. Miss Sterke after hearing the disc, or viewers after hearing Miss Sterke.

There was "comic" utterance from Ted Ray, inspired by Perry Como's "Delaware."

"He'd be sensational if he ever woke up."

Billy Eckstine's "Like Wow" evoked golf chat, with Ted Ray remarking that Billy played a fair game and a Male Chamer known as Alan Freeman remarking that Ted Ray didn't.

'Phoney, prejudiced'—but it attracts 7,000,000 viewers

By TONY BROWN

Alan Freeman came into his own after listening to Bryan Johnson. "It's a great, great, GREAT voice," he insisted. "I shall buy it," said Ted Ray.

Did they suspect that Bryan was in the studio? I hope not. Much more than this was said, of course. But nothing that could really be taken as illuminating.

The final shot showed the panel clapping on the beat, no doubt taking its cue from the studio audience.

Stunned

This one programme left me in such a state of stunned bemusement that I was forced to seek other opinions.

It was Russell Turner, who presents "Juke Box Jury," who told me that it is watched by an average of seven million viewers.

He also explained the twofold purpose of the programme—to entertain a large and varied audience and to be the first to introduce new records.

David Jacobs, whose smooth charm has earned him a high

reputation as a compère of television proceedings—including "Juke Box Jury"—gave me his views on the best type of panel. They seemed, incidentally, to damn the panel I had watched.

Success

"A mixture of people," said David. "Someone who knows about records; someone naturally witty—but not concerned with the projection of his own personality—who is able to criticise pop records."

Gilbert Harding was a great success because he's a patently honest man. People imagined he would hate everything. Instead, he told them that if he was younger, he'd probably like some pop records. In fact, he did admit to rather liking one.

Along Tin Pan Alley, I was told of the power of "Juke Box Jury." In plug value, one song man rated it second only to "Family Favourites." Jacobs explained why.

"Viewers hear the record, they get discussion of it in which the disc is named again. They match their own opinions against those of the panel. Whether the vote says Hit or Miss, the record is bound to register."

Judgment

Russell Turner selects the discs for the programme in association with David Jacobs. And this being so, they get the close and persistent attentions of all pluggers.

"My office handles about a hundred 'phone calls a day—but that doesn't affect my judgment," says Turner.

No consideration in the way of proportional representation is given to the pop industry. "If one company produced the eight best discs of the week, they would all be played."

The point was, indeed, conceded by Eddie Rogers, General

Manager of Young Star Music. "Turner is the governor, all right. My main objection to 'Juke Box Jury' is the panel! They don't do their job. The object is to vote whether a record will be a hit, not to condemn out of personal prejudice."

Vanella Stevenson, for example. What does she know? And the basic idea is phoney. If I knew a man who could pick hits, I'd pay him £100 a week. And a lot of people would pay him more.

"A panel of teenagers would give a better idea. They don't go for a lyric, the music or the artist. They buy the 'sound'—the whole production. And the right combination only



• Petula Clark
"... I like her."

crops up once in every hundred records."

Everyone I spoke to named Pete Murray as the most consistently and knowledgeable of all "Juke Box Jury" members. Eric Sykes is another outstanding juror.

Scared

"He has the knack of talking sense in a funny way," says Pete Murray. "But he'll also come right out with a knock. He had a go at religious songs—which I heartily endorse."

"That's what jurors are there for. I've no patience with the cagey approach of those scared to offend. I like Russ Conway. But I panned 'Royal Event.'"

No examination of "Juke Box Jury" would be complete that didn't seek the opinions of young record buyers. Their elders may opine, deplore or cheer—but it's the youngsters that the records themselves are aimed at.

One fifteen-year-old I spoke to liked rock and "things by Rodgers and Hammerstein." But she didn't think much of Juke Box juries.

Sympathetic

"They seem to have a funny idea. When they vote a Miss, I think it's a Hit. But I liked Petula Clark and Pete Murray. And David Jacobs is nice."

Another girl said: "The panels seem to like only slow tunes. I like a slow tune if it has a strong beat. I prefer rock and jivey records. Most people on the panel seem to be too old. I thought having Gilbert Harding was ridiculous but he surprised me. He was sympathetic."

Another youngster disliked the panels, thought Jacobs understood teenagers, and hadn't bought a single disc after watching JBJ regularly. But she confessed that she found it "entertaining."

IT COULD BE THAT RUSSELL TURNER'S POLICY IS RIGHT, AFTER ALL.

JAZZ on the AIR

- (Times: GMT)
- SATURDAY, MARCH 5:**
11.20-11.59 a.m. A 1: Slim Copans. 12.15-12.40 p.m. C 1: Dutch Swing College. 2.30-3.0 DL: Terry Lightfoot Band. 4.0-4.30 C 1: Jazz Session. 4.5-4.30 Z: Swing Serenade. 6.30-7.0 DL: Charles Melville. 7.15-8.0 T: B.G. Bradley-McKinley, Basie, etc. 8.5-9.0 J: America's Pop Music. 8.15-9.0 T: Duke, Willson, Stewart, Ella, Hamp-Jonah J. (1937). 8.30-9.0 W: Jazz Time. 9.5-9.30 J: Bandstand USA. 9.10-9.55 F 1: Jazz Microgrooves. 9.30-9.50 F 3: Jam Session. 9.35-10.0 Y: Jazz Gallery. 9.50-10.15 A 1 2: Jazz In The Night. 10.0-10.30 app. Q: Swing. 10.5-12.0 J: Dancing on Two Comments. 11.30-12.15 a.m. T: Nightly repeat of 8.15 VOA Programme.
- SUNDAY, MARCH 6:**
4.30-5.0 p.m. J: From Hollywood. 7.15-8.0 T: Bushkin plays Gershwin. 8.15-9.0 T: Ella-Louis, Billie Holiday. 9.0-9.30 A 1 2: Golden Gate 4. Gospel Chorus. 9.15-10.0 F 2: Garner, Chico Hamilton. 9.10 S: For Jazz Fans. 9.50-10.15 A 1 2: "Parker Inspired." 10.0-10.55 F 1: Jazz aux Nations Rompus. 10.5-10.30 J: International Bandstand.
- MONDAY, MARCH 7:**
7.15-8.0 p.m. T: Wild Bill, Boswell Sisters, Herman. 8.15-9.0 T: New: Romma N.O. Band, Kaminsky Hawk, Silver, Billy Taylor. 8.15-8.45 K: Harry Arnold Jazz Show. 8.45-9.0 R: Jazz Trombone. 9.10-9.30 E: Edelhagen. 9.10-9.55 F 1: Jazz In Blue. 9.15-10.0 U: Jazz Features. 9.50-10.15 A 1 2: Jazz In The Night. 9.55-10.12 Z: Jazz Actualities. 10.0-10.30 V: The Jazz Corner. 10.5-12.0 J: Nightly D-J Shows.
- TUESDAY, MARCH 8:**
7.15-8.0 p.m. T: May, Sherwood, T.D. James. 8.15-8.45 W: Arker, Bill. 8.15-9.0 T: Billy Taylor - Ellingtonians (28). Louis-Oscar. 8.30-9.0 U: This is Jazz. 9.0-9.45 R: Jazz from Rome. 9.30-9.50 F 3: Jam Session. 9.30-9.55 J: This Jazz Music. 9.30-10.15 I: Classic Jazz. 10.15-10.55 C 1: Jazz Corner.
- WEDNESDAY, MARCH 9:**
3.0-3.23 p.m. B: Hal Singer. 4.0 Y: Jazz Intermezzo. 5.30-5.55 F 1: Carlos de Radzizky. 6.30-7.0 DE: Jazz Session. 7.0-8.15 Q: Jazz Concert, with A. Manguisdorff Group. 7.15-8.0 T: Tormé, Claude Gordon. 8.15-
- 9.0 T: Behind Closed Doors at a Recording Session. 8.30-9.0 F 2: For The Jazz Fan. 8.30-9.30 F 3: Jazz for Everyone. 9.10-9.30 E: Edelhagen. 9.30-10.0 F 4: Roots of Jazz. 10.15-11.0 O: Jazz Journal. 11.10-12.0 I: Rogers, Ray Charles, Dukes of Dixieland, Norvo.
- THURSDAY, MARCH 10:**
7.15-8.0 p.m. T: Ella-Chick Webb Prado, Tormé. 8.15-9.0 T: Condon, Edison, Getz, Excerpt: "Spirituals to Swing." "N.Y. Export: Opus Jazz." 8.30-9.0 F 1: Jazz for All Ages. 9.15 M: Jazz Club. 9.50-10.15 A 1 2: Duke, T. Bone, Parker, Hamp. 10.0-11.0 P: Record Review. 10.40-11.30 DL: Jazz Club. 11.10-12.0 E: The Jazz World.
- FRIDAY, MARCH 11:**
4.15-4.45 p.m. L: Jazz. 7.15-8.0 T: James, Lunceford, Sarah V. Ella. 8.15-9.0 T: Horace Silver Quintet. (45). 8.15-8.45 D-232m: City Rumples, Miles D. Duke, King Oliver, Hamp. 8.30-9.0 B-255m: The Real Jazz. 8.30-8.50 F 4: Pim Jacobs Trio. 9.30-9.55 J: Jazz is My Beat. 9.35-10.0 Z: Swiss Jazz. 9.50-10.15 A 1 2: Moustache, Django, Bolling, Perslany, Guerin, Luter.
- Programmes subject to change
- KEY TO STATIONS AND WAVELENGTHS IN METERS**
A: RTF France 1: 1-1829, 48.39, 2-193.
B: RTF France 2: 347, 218, 318, 359, 379, 445, 498.
C: Hilversum: 1-402, 2-298.
D: BBC: E-464, L-1500, 247.
E: NDR-WDR: 309, 189, 49.38.
F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
I: SWF B-Baden: 295, 363, 195, 41.29.
J: APN: 344, 271, 547.
K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
L: NR Oslo: 1378, 337, 228, 477, 19, 25 or 31 bands.
M: Copenhagen: 1224, 283, 210.
O: BR Munich: 375, 187, 48.7.
P: SDR Stuttgart: 523, 49.75.
Q: HR Frankfurt: 506.
R: RAI Rome: 207, 290, 302, 269.
S: Europe 1: 1622.
T: VOA: 7.15 and 8.15-49, 31, 19 bands. 11.30 - 1734m. (LW).
U: Bremen: 221.
V: Saarbrücken: 211.
W: Luxembourg: 203, 49.26.
Y: SBC Lugano: 368.8.
Z: SBC Geneva/Lausanne: 393, 31 band.

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★ *Reviews by the MM Pop Panel*

MM TWO-PAGE

MARTY sings Tauber!



BLIMEY! Marty Wilde sings Richard Tauber!

No, it's not a cod LP title. It's a fact, man!

Marty's latest single, out today, is based on the revered Richard Tauber classic, *My Heart and I*.

But this time out the number gets the big-sounding beat treatment—guitars, strings and a pounding drum background.

And Wilde puts in the most exhilarating disc performance of his career (Philips PB1002).

One thing is certain—it will make plenty of people go Wilde.

IN MORE WAYS THAN ONE!

★ **Dick Kallman**

JUST SQUEEZE ME BUT DON'T TEAZE ME (Born to be Loved) (Vogue POP9162). Just Squeeze Me—not to be confused with the old Fats Waller number "Squeeze Me"—is an Ellington composition originally featured by Ray Nance.

Here, it is given an effective ballad styling. Kallman encloses in equally pleasing fashion on the reverse.

★ **Guy Mitchell**

THE SAME OLD ME/Build My Gallows High (Philips PB-998). It's the same old whistling, happy-go-lucky Guy Mitchell on the "A" side. Flip goes a little deeper and is more of a showcase for the Mitchell voice.

★ **Bobby Rydell**

LITTLE BITTY GIRL/Wild One (Columbia DB4429). Ballad-with-a-beat with the usual trimmings—cooling choir and rhythmic effects. Rydell is a tuneful singer and right on the juke box beam. Flip is a party rouser with razz-ma-tazz overtones. Both good value for youngsters.

★ **Mark Murphy**

SEND FOR ME/Come to Me (Capitol CL15117). Disc addicts with a yen for singing with a beat will certainly want to send for more Mark Murphy on the strength of *Send for Me*. This, and the fast-paced L-A backing, moves all the way.

★ **Shirley Bassey**

WITH THESE HANDS/The Party's Over (Columbia CL 15117). Subdued treatment of a sob-stand-ard by the normally dynamic Miss Bassey. But Shirley turns on the full treatment briefly for the last few grooves. The flip fits the Bassey personality more snugly.



★ **Pat Boone**

(WELCOME) NEW LOVERS/ Words (London HLD-9067). The All-American voice of Pat Boone gets one of its best chances for a while with (Welcome) *New Lovers*. It's a catchy beat ballad already scoring in the States. British fans, spurred on by his recent Palladium TV show, should go for this.

★ **George Melly**

I SEE A MUGGIN'/Run Come See Jerusalem (Pye 7N, 15253). Here's a vocal novelty put over with revivalist fervour in the fruity tones of George Melly. Jazz devotees may wall that George has gone commercial, and that in a sense may be true. But the sales prospects of *Muggin'* are doubtful.

Apart from the counting gimmick, it has little to commend it. The flip is a different proposition—a catchy calypso about a hurricane which could well register.

★ **Chuck Berry**

TOO POOPED TO POP/I Love You Because (London HLM-9069). Pooped is a cute novelty item bound to score. It's got a rockin' cha-cha beat which should suit the juke boxes. And the lyric will raise a laugh. The backing, also a U.S. chart entry, is a gloomy item.

★ **Rainbeaus**

MAYBE IT'S WRONG/That's All I'm Asking of You (Vogue POP V9161). No glow from the Rainbeaus in these dull offerings. Topside is a slow rock ballad; flip is a dirge.

MacRae is matchless

GORDON MACRAE'S finely controlled voice is showcased to arresting effect on "This is Gordon MacRae!" (Capitol T1050).

Not all his song material matches "I've Grown Accustomed to Her Face," but Gordon himself is matchless throughout.

► **Jeri Southern**

TOO bad that illness has prevented Jeri Southern from making her projected trip to Britain. Next best thing to seeing her in person is to get the LP "Jeri Southern at the Crescendo" (Capitol T1278).

This album, recorded during an actual performance at the famous club on Hollywood's Sunset Strip, fully captures the intimate quality that Jeri has made her own. Highspot tracks are "Thought of You Last Night" and

LP session

"You Better Go Now"—songs identified with the after-hours singer.

► **Ben Light**

AMERICAN pianist Ben Light is back at the keyboard after two years of illness. Out this month is "The Lightning Fingers of Ben Light in the Limelight" (Vogue VA160150).

Ben has a very pleasant easy-on-the-ear style of playing but it's doubtful whether his comeback is likely to make a mark in Britain.

► **Joe Moshay**

JOE MOSHAY is the leader of the "Debutante Ball Orchestra" and he is reputed to have "launched more debutantes than Mr. Kaiser has ships!"

That is, of course, in Southern California. Now British dancers can hear his rather ordinary brand of Society dance sets in "Continuous Music for Sophisticated Dancing" (Vogue VA160161). This LP is continuous all right, but hardly sophisticated!

Down with

RONNIE CARROLL, he of the handsome face whose profile reminds one of the man in the moon, yawned. "I'm tired" he said, "and sleepy, but that's the way I am and that's how I work."

"My approach is natural. I love show business but I'm not really a performer. I'd prefer to be an agent or producer, especially now that I'm married and don't like leaving home."

"Tell me about being married," I said.

"Well, Glen Mason and I shared a flat together and we were confirmed bachelors. But as I was getting on to 25, I decided to move into my own place."

Marvellous

"A good flat it is with the largest front garden in England. It overlooks Hyde Park."

"Then Millicent Martin



by **MAURICE BURMAN**

came along and I can only say that being married is marvellous. Down with Bachelorhood."

He gave a sleepy smile. "When I told Glen about my impending marriage," he went on, "we were eating in a restaurant. He didn't say a word. He just picked up his plate and walked out!"

Irish-born Ronnie first started his career with a touring show, "Hollywood Doubles." He had to imitate Nat Cole, Eckstine and Johnnie Ray.

He stayed with it for five years and in the last week

POP SINGLES

★ **Wee Willie Harris**



LITTLE BITTY GIRL/The Wild One (Decca F11217). Sonorous intoning that sometimes approaches the downright guttural. Harris is backed by the same sort of noises as Bobby Rydell, but there the similarity ends.

Willie flings himself into the rowdy spirit of the flip, but the Rydell disc will probably draw the fans.

★ **Johnny Shanley**

THIS DAY I PROMISE/Makin' Love to You (Columbia DB4425). Chelsea-born newcomer Johnny Shanley makes a most promising debut with *Promise*, a lilting ballad delivered in pleasantly relaxed fashion. Flip, another ballad with a slow rock backing, again highlights the clear tonal quality of Johnny's voice.

★ **The Swingers**

JACKIE/Love Makes the World Go Round (Vogue POP V9158). The Swingers are really the Dave Lambert Singers—Dave Lambert, Jon Hendricks and Annie Ross.

And it is hip girl Annie who is showcased on Jackie, a crazy, swinging "vocalese" speciality styled in the idiom of her memorable "Twisted." A must for the far-out element.

The backing highlights the threesome in another number that moves all the way.

★ **David Hughes**

M'AMOR/Looking High, High, High (Top Rank JAR 316). David should score with this novel styling of one of the top Eurovision Contest songs. It succeeds in combining the Italian flavour with the currently popular percussive effects—but without deviations from good taste.

And the Hughes vocal quality is still in evidence. High suits his resonant voice ever better and will offer hot competition to the Bryan Johnson version.

★ **Johnny Cash**

STRAIGHT A'S IN LOVE/I Love You Because (London HLS-9070). Straight A's is a beauty folk number angled to appeal to American school-going teenagers. It could do the same for the British equivalent.

GEORGE MELLY
"Run Come See Jerusalem"
PYE 7N 15253 (45 rpm)

MR. ACKER BILK
and his Paramount Jazz Band
"The Mr. Acker Bilk Omnibus"
PYE NJL 22 (12" L.P.)

IAN MENZIES
AND HIS
Clyde Valley Stompers
"HAVE TARTAN... WILL TRAD"
PYE NJL 23 (12" L.P.)

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POP PARADE

Edited by Laurie Henshaw



BACHELORHOOD!

Says happily wed **RONNIE CARROLL**

did his first TV appearance on "Camera One."

Since then he has risen steadily. His recent LP was a great success and, since he has been appearing on TV in "Dial M for Music," he has been offered three revues and a musical.

He has turned them down, however, because a film is in the offing.

"TV suits you. Tell me something about it," I said.

"Well, I love watching, rather than performing on it because I see so many mistakes made by other artists which I commit myself. It is the greatest lie detector in the world."

CHARACTER

"TV is a great judge of character. To be a success you have to be a nice person, otherwise it will show you up."

"If you're not a nice per-

son, don't pretend to be one because it will show you up anyway."

"That's why Como is so successful. He is relaxed, a great singer, particularly in his top register, but best of all, he has a manner which suggests he is a very nice person."

RELAXED

"You're relaxed, too," I said.

"Well, I'm Irish and 90 per cent. of the Irish are that way. I don't allow myself to worry about anything."

"I had a severe illness a few years ago and it left my voice rather husky and I could have worried about that. I didn't, and I think now that that huskiness has helped my career."

"I have heard some good stories about you and Glen. Tell me one," I said.

He thought for a moment, and his face lit up with his famous smile.

"When we went to Monte Carlo for a holiday, I booked us in at the best hotel. Glen protested at the expense but I told him I had lots of money. In fact I had only £5."

"My idea was to go to the casino and win some. Glen didn't know this."

"We'd never been to a casino, so we put on our evening dress and carried a big cigar each because Glen said we had to make it look like we'd been before."

SQUARES

"We walked in and noticed right away the gaming room floor was white and in squares."

"Glen throws his chips on the floor and says loudly, 'O.K., spin the wheel!'"



"THEN MILLICENT MARTIN CAME ALONG AND I CAN ONLY SAY THAT BEING MARRIED IS MARVELLOUS. DOWN WITH BACHELORHOOD!"

Caterina Valente is back—with brother!

IT is some five years since songbird Caterina Valente's breathtaking version of "The Breeze and I" swept the world.

Now, Caterina is back—but this time with brother Silvio Francesco—and only two guitars instead of a lush string section for a backing. And those guitars are played by Caterina and Silvio.

Highspots of "Encore" are "Quizas, Quizas," and "Copa-cabana," which feature a lilting beat. Quite different from "The Breeze and I," but welcome all the same (Polydor EPH 21529).

● Mitzi Gaynor

JOAN REGAN walked away with the Hit Parade bouquet for "Happy Anniversary"—but, while not wishing to diminish her deserved success, we still think Miss Mitzi Gaynor also deserves a big bouquet for her version.

In case you missed the Gaynor single, here's a Top Rank EP featuring "Happy Anniversary," plus "I Don't Regret a Thing" (also from the film) and "The Touch of Time" and "Play for Keeps" (J&K 2053).



Mitzi Gaynor—bouquet

● Los Espanoles

MARINO MARINI will have to look to his laurels if Los Espanoles—a Spanish vocal and instrumental group—continue to turn out discs as good as "Kanimambo" (Polydor EPH21557).

They play and sing with a lilting beat that is sure to catch the ears of all those aficionados of Continental-style discs.

DISC JOCKEY CHOICE

DISC JOCKEY	HIT PARADE CHOICE	PERSONAL CHOICE
DON MOSS	"Lady Luck," Lloyd Price (HMV)	"Come To Me" (Mark Murphy), Capitol
TED KING	"Alvin's Orchestra," David Seville (Lon)	"Pickin' Petals," Avons (Col)
BARRY ALLDIS	"Alvin's Orchestra," David Seville (Lon)	"Don't Let The Sun Catch You Crying," Ray Charles (Lon)

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Royal Event

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The JATP unit begin their tour of Britain with a concert at the Royal Festival Hall on Saturday March 5th followed by appearances at major towns throughout the country.

THIS WEEK'S TOP RANK TEN

1. CRAIG DOUGLAS
Pretty Blue Eyes
45-JAR 268

2. FREDDY CANNON
Way Down Yonder in New Orleans
45-JAR 247

3. JACK SCOTT
What in the World's Come Over You
45-JAR 280

4. TONI FISHER
The Big Hurt
45-JAR 261

5. FREDDY CANNON
Indiana
45-JAR 309

6. GARRY MILLS
Running / Teen Bear / Angel
45-JAR 301

7. THE FLEETWOODS
Outside my / Magic Window / Star
45-JAR 294

8. JIMMY CLANTON
Go Jimmy Go
45-JAR 289

9. VINCE EAGER
Lonely Blue Boy
45-JAR 307

10. DAVID HUGHES
Mi Amor
45-JAR 316

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JATP IS BACK

NORMAN GRANZ and his Jazz at the Philharmonic unit have become annual visitors to Britain.

The 1960 version is a new-look show with, for the first time in Britain, the accent on musicians from the West Coast.

Making return visits are Ella Fitzgerald, trumpeter Roy Eldridge, bassist Wilford Middle-

BACK

BY BOB DAWBARN



● Roy Eldridge



● Joe Gordon

brooks and drummer Gus Johnson.

The MM's Giuseppe Barazzetta heard JATP in San Remo last week, and nominates Ella and Shelly Manne and his Men as the show's highlights.

He singles out Russ Freeman from Shelly's group, describing him as "the ideal pianist."

Barazzetta's views are confirmed by MM photographer Eric Jelly, who adds trumpeter Joe Gordon and guitarist Jim Hall to the list.

This will be Manne's first visit to Britain.

Born in New York on June 11, 1920, Shelly joined the Bobby Byrne Band in 1939 and later worked with Will Bradley, Raymond Scott and Les Brown before spending three and a half years in the army.

Joined Kenton

Discharged in 1945, he joined Stan Kenton the following year and stayed until the band broke up in 1947, when he went with the Charlie Ventura-Buddy Stewart Group.

After his first spell with JATP he worked with Kenton again

and Woody Herman before settling down with Howard Rumsey's Lighthouse All-Stars at Hermosa Beach, California.

Since then he has worked and led his own groups on the West Coast.

Chicagoan

Russ Freeman is a 33-year-old Chicagoan who first studied classical music in Los Angeles from 1934 to 1938.

As well as recording under his own name, he has worked—chiefly on the West Coast—with many leaders, including Howard McGhee, Art Pepper, Howard Rumsey, Shorty Rogers and Chet Baker.

Joe Gordon, the 31-year-old trumpeter with Manne, comes from Boston, Massachusetts. He was leading his own group in New York in 1947, and has since been heard with such as Georgie Auld, Charlie Parker, Lionel Hampton, Art Blakey, Don Redman and Dizzy Gillespie.

Tenorist Richie Kamuca is best known in Britain for his work with the Kenton and Her-



● Richie Kamuca (lfr.) and Russ Freeman

man bands. Now 29, he comes from Philadelphia.

Completing the Manne Men is bassist Monty Budwig, who was born in Pender, Nebraska, on December 26, 1929.

He had early experience with Anson Weeks in 1950, and with Vido Musso the following year. Spent 36 months in the Air Force. In 1954 he worked with the Barney Kessel and Zoot Sims groups in Los Angeles, followed by spells with Red Norvo and Woody Herman.

Paul Smith

Least well known of the new JATP stars is probably pianist Paul Smith, who will be leading his own group.

In Paris, last week, he told the MM's Henry Kahn that his two idols were Art Tatum and Oscar Peterson. Now 37, he has been playing since he was 17—his first professional engagement was with Johnny Richards.

He spent 18 months with Tommy Dorsey before settling in Hollywood, where he has worked on films, recording, and also accompanying Ella Fitzgerald.

His trio struck Kahn as being "as near to chamber music as jazz can ever get."

Jimmy Giuffre

Top clarinetist in this year's MM Readers' Jazz Poll, Jimmy Giuffre will be meeting his British admirers for the first time.

In an interview with Howard Lucraft before leaving for Europe, Giuffre said he was sorry it wasn't possible to take his current trio.

"Jim Hall, Monty Budwig and I will just have to extemporise," said Giuffre. "I'm always interested in just trying to create. I am not interested in trying to sell music."

Born in Dallas, Texas, on April 26, 1921, Giuffre is noted as composer, arranger and



● Jimmy Giuffre

saxist as well as clarinetist. A Bachelor of Music, he started to learn clarinet at the age of nine.

He was a member of the American Air Force Orchestra in 1944, and later worked with Boyd Raeburn, Jimmy Dorsey, Buddy Rich, Woody Herman, Howard Rumsey and Shorty Rogers, among others.

Guitarist Jim Hall is 29 and comes from Buffalo, New York. He started working with local bands at the age of 13 and moved to Los Angeles in 1955. He came to fame with the original Chico Hamilton Quintet and has had a long partnership with Giuffre.

Opening date

JATP starts its tour tomorrow (Saturday) at the Royal Festival Hall—and only two things can be certain.

First, it will be an expert and entertaining show.

Second, Norman Granz will fly to the defence of any of his artists who don't appeal to the critics.

STEVE RACE SAYS— THE ALLEY...

FOR the life of me I cannot understand all the fuss about Russ Conroy's "Royal Event," released at the precise moment when the country was anticipating... well, a Royal event.

Why shouldn't a happy occasion call for a little dedicatory music? John Musefield, Poet Laureate, celebrated the birth of the young prince with a poem in "The Times."

Other newspapers followed suit, and Miss Enid Blyton delivered herself of a memorable quatrain in the "Sunday Dispatch."

And what did poor Russ do? He wrote a jovial little tune

and called it "Royal Event"—whether in honour of a royal theatre or a Royal baby seems rather unimportant to me.

If we are to get steamed up about bad taste in popular music, let's aim our guns in the right direction.

Complaints

At "Sink The Bismarck," for instance, that deplorable epic so smartly dealt with in Pat Brand's column last week. Made-to-measure for a broadcasting ban, it brought the BBC quite a number of complaints from bereaved families after a recent airing.

Equally objectionable are the

occasions when "the Allen" (so aptly named) decides to cash in with songs on matters of faith and religion.

Such songs—"religiosos," they call them—might not be so objectionable if they were forged white-hot from the convictions of an inspired lyricist. No doubt someone will claim that they are.

Checked

I prefer to think of them as being craftily tailored, examined and checked, so as to embrace every possible shade of religious belief, from the Trappist monk to the sacred-cow worshipper. No businessman will alienate a fruitful market, however small.

Such songs are the wily work of our old adversary, Big Business.

And when Big Business gets its hands on the faith of simple folk—

whether or not you may happen to share that faith—the time has come to fight.

Just about every responsible person in the music profession is repelled by songs in bad taste, of course. But in some cases there is something of a conflict between thought and action.

Consider Sam Costa's comment on "Teen Angel" (MM: 27/2/60): "I have played the disc on my Luxembourg programme for EMI. But I wouldn't dream of spinning it on my BBC show, as it is in terrible taste."

This extraordinary remark can only mean one thing: that when considering a straight case of principle, one has to make allowances for the interests of EMI and Radio Luxembourg.

But the last word goes to the publisher. That's only fair, since he carries so large a share of the responsibility.

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or the gutter?

"Nobody wants to play the disc," mourned Alan Lockey, of Acuff-Rose, Ltd., in a moment of commendable frankness. "I presume they do not want to upset the public."

Then he added the words which are engraved on the cash-box of every publisher who ever felt the twinge of conscience. "But you can't ignore a big hit like this," he said.

Head high

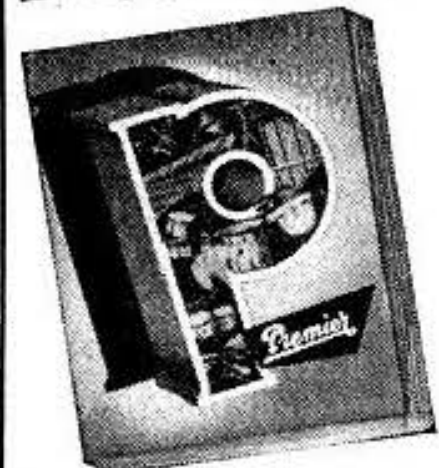
"You can't ignore a big hit..." But you can, Mr. Lockey. It's a free country. You can ignore a big, cheap revolting, American-tested hit. You can turn it down flat; send it back marked: "Not Known Here." And having done so, you can walk proudly down the Alley, with your head held high.

ROCK IS OUT!

The Caird Hall, Dundee, will see no more rock shows following a riot during a Gene Vincent-Eddie Cochran performance. Police reinforcements were called, fights broke out. The hall manager, Mr. Charles McDonald said: "I have given these shows enough chances. This is the last straw."

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GUITARS, CYMBALS, HARMONICA, KAZOO, FOTDELLA...

JESSE FULLER, accompanied by the largest packing case yet seen in the possession of a folk singer, arrived in London on Sunday afternoon.

He didn't fly here—considering the size of the case, it was just as well. He came by liner to Liverpool, thence by British Railways to Euston.

As it happens, Fuller is a man without much faith in air transport. "I'm 63 years old, and haven't made the first flight yet," he told me. "I can't make no plane; I just can't ride in one."

"I've got me a little Studey and I drive all the time. Sure, I know automobiles have accidents, but I'd rather be destroyed on the ground."

He travelled by automobile from Euston Station to his apartment at Airways Mansions, W.1. But the packing case didn't go with him. It was too large to fit into a car, taxi or utility wagon.

"I've never seen anything

...and Jesse Fuller plays them all

THIS WORLD OF JAZZ by MAX JONES

like this case," says Jazzshows' George Webb, officiating at Euston. "I thought it was an aeroplane engine they were unloading. It took five of us to move it."

"Finally we had to leave it behind until Monday. It was padlocked, and I told Jesse his

things would be safe. He just brought one of his guitars with him.

"Next day we went back, broke into the box and emptied its contents into a bus. I gave some porters 10s. to get rid of the case."

What were the contents in fact?

So far as I could check them: the spare 12-string guitar in case; six-string fotdella with pedal and hammers; home-welded foot-cymbal set and home-made stool; harmonica, kazoo and harness; all the microphone and amplifying equipment; 20 or 30 records.

Fuller has invented other percussive devices. In the record review on page 12 (written before I met Fuller), I refer to a kind of foot rhythm on "John Henry."

He tells me he rigged up a tambourine struck by a wire brush operated by his foot.

Settled into his service flat, Fuller entertained well-wishers with tales of past and present activities.

TROUBLE

From cotton-picking and "moonshining" 30 and more years ago, he talked his way up to a recent trip to Portland, Oregon, for a folk-song recital.

"Somewhere in the snow up there my car began slipping. I thought, 'Now I'm in trouble.' Though I was miles from anywhere I looked around for help and saw something. It was a bear standing up in the snow."

"The road ahead of me said 'Closed' but I got through. You see, I didn't have my Winchester so I was scared. Some of them bears will snap you blind."

Jesse played an old blues on the king-sized guitar he had brought from the station, then asked: "This the biggest guitar you ever saw?"

I replied that it probably was and he said:

"It's 35 years old, and I got it for 20 dollars. It was originally a Martin, had a little neck on it when I got it. But

'The Lone Cat' at Bromley

JESSE FULLER (see above) who calls himself "The Lone Cat" ("Because I'm working on my own"), faced his first British audience on Tuesday at the "White Hart," Bromley.

Perhaps "faced" is not quite the word for a performer who is partially enveloped in apparatus.

A large, predominantly teenage crowd gave his 30-minute act a hearty reception.

Rural blues

After a snatch of "Going Down the Road," he began with "John Henry," playing his second guitar with the open "Sebastapol" tuning.

Then into position for the "one-man band" and the larger guitar... and "Bill Bailey."

"Creole Love Call," "Doggone Lonesome," "San Francisco Bay," "Railroad Work Song" and "Linin' Track" followed; the finale was a buck-and-wing dance with guitar.

Being behind the youthful throng, I was unable either to see or hear all that went on. I liked the rural blues style most of all, and suggest that Fuller adds more vocal-guitar blues to his entertainment. —M. J.



JESSE—COMPLETE WITH FOTDELLA

I like 12 strings, so I converted it. Mostly I have it amplified."

When I was leaving, I told Fuller he looked somehow younger than his photograph on the Good Time Jazz album.

"Look young to you," he said, smiling. "You ought to see me tap dance."

Another spry-looking veteran was at Euston on Sunday. It was George Lewis, who had gone along with his manager, Dorothy Tait.

Afterwards, Lewis told me he met Jesse in 1917 in Muscle Shoals, Alabama. "I was doing labouring work on a government plant, some sort of munitions building," said Lewis. "He was working on the railroad then."

"Lately I heard him in the grounds at the Monterey Festival. All his contraptions... it's wonderful what he does have. He's a fine fellow, real down-to-earth."

George has been visiting Ken Colyer's club, and on Saturday last, he and U.S. pianist Joe Turner both called in at Jazzshows Club to hear the Alex Welsh band.

On Tuesday I heard George rehearsing with Acker Bilk in

preparation for their Continental tour. There were tunes, like "Dallas Blues" and "Climax Rag," featuring both clarinets; blues by Lewis with the rhythm team; other standards by George with the Bilk men.

Lewis seemed happy with the band; he was playing well, and evidently feeling fitter than he was the last time I saw him.

Bilk, of course, was happy too. "That beautiful tone is a knock-out," he said, as he departed for rehearsals without Lewis at the Albert Hall.

ELLINGTON

FROM Leonard Feather: "Ellington has a new rhythm section. Frankie Dunlop, who replaced Jimmy Johnson on drums, is best known from his two years with the Maynard Ferguson band. Aaron Bell has replaced bassist Jimmy Woode temporarily."

"Bell is a 38-year-old Oklahoman who has free-lanced around New York for years and has several albums out on MGM with his trio. It is not yet known whether he will remain with Duke."



George Lewis and Acker Bilk prepare for their tour.

I HEAR THAT...

● Brownie McGhee and Sonny Terry, back in the States after three months overseas, are set to open March 8 for three weeks at the Fifth Peg in Greenwich Village. This is the folk-spot where John Sellers recently worked.

● Carnegie Hall, built in 1891 and the most famous New York concert auditorium, is to be demolished in the summer to make way for an apartment house.

● Charlie Holmes, ace alto man on so many Eric Luis Russell and Red Allen discs, still plays at least once a week around New York. These days he works for the post office.

● Gerry Mulligan has just started rehearsals with a new band due to open Basin Street East on the 31st.

Leonard Feather says it is a 13-piecer with Mulligan doubling baritone and piano and doing most of the writing.

● Charlie Barnet is also assembling a band, so may be the trend is towards more big bands.

● Puerto Rico now has its own Birdland in San Juan. It is called Ocho Puertas (Eight Doors) and at present features musicians who once worked with Basie.

● Before leaving for California late last month, Dave Brubeck completed an LP with Jimmy Rushing for Columbia.

● Trumpeter Wild Bill Davison, who quit New York to live on the West Coast, has his own club in San Francisco with his own band in it.

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NEWSBOX

By Jerry Dawson

MIDLANDS bandleader Hedley Ward, agent Mike Warren and Malvern entertainments manager R. A. Gammons have taken a seven-year lease on Ventnor (loW) Winter Gardens.

The new company will present Mick Mulligan with George Melly on April 2 and the Ken Mackintosh Orchestra on the 23rd.

ROCK OUTING

CINEMA Manager Harry Murray and his assistant Jeff Garb will take Ron Lindsay and the Coasters, Dave Benny and the Cruisers, and Mickey and Jonny—stars of Sheffield Gaumont Teenage Show—to appear at the Shepherd's Bush Gaumont this Saturday. The party will leave Yorkshire at 10.30 p.m. tonight (Friday).

SINGERS. — Valerie Masters will spend next week in cabaret at Rolls Restaurant, Manchester. . . . Tonight (Friday) Bruce Trent makes the first of six appearances in "Friday Night is Music Night" on the BBC Light Programme. On March 24 he will appear in BBC-TV's "Home in Time." . . . Belfast singer Al Logan will spend April and May touring the U.S.—on the strength of last year's successful LP of Irish songs. . . . Vocalist Stan Eaton has joined Peterborough's Peter Pettitt and his Music, replacing Bob Stephens.

STRICT TEMPO

MIDLAND leader Ronnie Hancock and his Orchestra will be televised by ATV when they play for the West Midland Professional Ballroom Championships at West Bromwich on Tuesday next (March 8).

NAME BANDS.—Bands scheduled to appear at the Blue Lagoon Ballroom, Newquay, include Johnny Dankworth (March 19) and Ken Mackintosh (April 30). Resident group will be bassist Brian Quintrell and his Music Makers. . . . Coming attractions at the Matrix Ballroom, Coventry, are the Squads (March 12), Eric Winstone (19th) and Bob Miller (April 23). . . . Eric Winstone also has a date at the Rose Marie Ballroom, Bridgnorth, on April 29. . . . Spring music in Birmingham's Canon Hill Park will be played by Cyril Stapleton (April 30) and Ted Heath (May 7).

U.S disc stars team up for British tour

RAY SPOTLIGHTS 'WAGON WHEELS'



The "Cry Guy" is back in Britain. Johnny Ray played in on Saturday for two appearances on ATV. He is pictured (above) singing his latest disc, "Wagon Wheels," during his bill-topping spot in "Sunday Night At The London Palladium." He stars in "Saturday Spectacular" this week-end.

AMERICA'S Conway Twitty and Johnny ("Running Bear") Preston will top the bill with British attractions for a nationwide tour of Rank cinemas from Sunday, May 15.

The previous week—from Monday, May 9—the package plays a Variety engagement at the Palace, Manchester.

In addition to Twitty and Preston, the show stars Wee Willie Harris, Chris Wayne and the Echoes—a new vocal-instrumental group—and Tony

BRITAIN TO SEE CHRIS CONNOR

THE Harold Davison office is currently lining up British dates for American singing star Chris Connor.

Jack Higgins, of the Davison office, told the MM: "Chris Connor is coming to Europe for a six week holiday in May and June.

"She would like to do some work while in Europe and we are hoping to fix her up with dates in Britain. We have nothing concrete at the moment."

Chris Connor first came to fame with the Stan Kenton Orchestra but she has worked as a single act since leaving Kenton in 1953.

DILL JONES TRIO IS 'HERE TODAY'

THE Dill Jones Trio this week started a new TV series, "Here Today," for TWV. The programmes will be screened three times a week, on Mondays, Wednesdays and Fridays, for the next 13 weeks.

Drummer Benny Goodman has joined the trio, taking over from Danny Craig, who is now freelancing. Bassist Bill Sutcliffe completes the group. Throughout March, the Trio will be resident at London's Flamingo Club on Sundays, sharing the bill with the Jazz Committee and a series of guest artists. This week's guest is tenorist Kathy Stobart, who will be followed by Don Rendell.

Jazz air lift

The Alex Welsh Band and Beryl Bryden fly to Germany today (Friday) for dates at Hamburg (tomorrow) and Berlin (Sunday).

Nationwide cinemas

Crombie with a specially formed nine-piece band.

Featuring two concerts at each cinema, the Rank tour opens at the Odeon Leeds, on May 15, followed by Astoria, Finsbury Park (16th), Gaumont, Rochester (18th), Odeon, Birmingham (19th), and the Gaumonts at

Birkenhead (20th), Bradford (21st), Sheffield (22nd), Hanley (23rd), Derby (24th), Doncaster (25th), and Coventry (26th).

London dates

On Friday, May 27, the show travels to London for dates at the State, Kilburn, followed by the Odeon, Romford (28th), Gaumont, Southampton (29th), and Gaumont, Cardiff (30th).

Johnny Preston, who arrives in Britain early in April, stars in a nationwide tour on his own account from April 10 before joining up with the Conway Twitty package. Dates and format of the Preston show were being set at presstime.

MJ6 lasted only seven weeks

LONDON'S newest modern jazz group, the MJ6, has broken up, only seven weeks after it was formed.

Mr. & Mrs. WILDE TO U.S FOR HONEYMOON

MARTY WILDE flies to the States next Wednesday for a delayed honeymoon with his bride of three months, Joyce Baker.

They will spend three or four days in New York, where Marty expects to guest on some disc jockey programmes and possibly televise in the Dick Clark show.

The rest of their stay will take them to California, Palm Springs and Las Vegas, chiefly enjoying a rest, seeing shows and looking up American stars who have appeared with Marty in "Boy Meets Girls."

Spring (Jazz) is in the air . . .

The Spring Jazz Band Ball in the series presented at Hammer-smith Palais by Ruby Bard will take place on Monday, March 14. It will run from 7.30 p.m. to midnight and feature Ian Menzies and his Clyde Valley Stompers, Terry Lightfoot's New Orleans Jazzmen, Dick Charlesworth and his City Gents, Micky Ashman's Ragtime Band, Big Pete Deuchar's Professors of Ragtime, and Dave Nelson's Marlborough Jazz Band.

Guest singers will be Beryl Bryden and Fiona Duncan, and the presentation will be compered by John Hooper and Pat Brand.

Phil Rich signed for Clacton Pier

Phil Rich has been appointed Musical Director at the Blue Lagoon, Clacton, where he opens a 15-week season on June 4 with a 10-piece band. He replaces Teddy Dobbs, who announced his retirement last week.

ADAM FAITH IN SELLERS FILM

ADAM FAITH this week started work at Beaconsfield on the Peter Sellers film, "Never Let Go."

Adam plays a leading dramatic rôle in the picture as a teenager who gets involved in a car theft. The film is an Independent Artists production and will be distributed on the Rank circuit. It is expected to be released in June.

Adam is also set for a star spot in the Ernest Maxin Show on ITV on April 9. The programme is being prerecorded this Sunday.

On Sunday, Adam recorded two songs in a Parlophone LP of the show, "Fings Ain't Wot They Used T'Be."

Crawford Trio for Joan Regan Show

The Peter Crawford Trio, which recently returned from Middle East tours with Alma Cogan and Joan Regan, has been booked for the BBC-TV's "Joan Regan Show" on March 22.

Other dates for the group include concerts at Cheltenham (Sunday), Doncaster (13th) and Derby (27th), and a Light Programme "Midday Music Hall" (11th).

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LEWISHAM, Gaumont	Friday, March 18	6.30 & 8.45
EDMONTON, Regal	Saturday, March 19	6.15 & 8.45
NEWCASTLE, City Hall	Sunday, March 27	5.30 & 8.00
(Bookings: A. E. COOK, Saville Place - Phone 22901)		
BIRMINGHAM, Hippodrome	Sunday, April 3	5.30 & 8.00
LEEDS, Odeon	Wednesday, April 6	6.30 & 8.45
SHEFFIELD, Gaumont	Thursday, April 7	6.30 & 8.50
MANCHESTER, Odeon	Friday, April 8	6.30 & 8.50
ELEPHANT & CASTLE, Troc.	Saturday, April 9	6.30 & 8.45

Bookings for LEWISHAM and EDMONTON open this week-end

DATES WITH THE STARS

- (Week commencing March 6.)
- × The **AYONS** ×
 - × Week: Craig DOUGLAS tour ×
 - × Max **BYGRAVES** ×
 - × Week: Empire, Liverpool ×
 - × Eddie **COCHRAN** ×
 - × Week: Hippodrome, Bir- ×
 - × mingham ×
 - × Craig **DOUGLAS** ×
 - × Sunday: Odeon, St. Albans ×
 - × Tuesday: Odeon, Canterbury ×
 - × Wednesday: Odeon, South- ×
 - × end ×
 - × Thursday: Odeon, Gullford ×
 - × Friday: Gaumont, Salisbury ×
 - × Saturday: Gaumont, Trow- ×
 - × bridge ×
 - × Jesse **FULLER** ×
 - × Sunday: Cavern, Liverpool ×
 - × Monday: Jazz Club, Belfast ×
 - × Wednesday: Jazzshows Jazz ×
 - × Club, W ×
 - × Saturday: Town Hall, Isl- ×
 - × ton ×
 - × Edmund **HOCKRIDGE** ×
 - × Week: Hippodrome, Man- ×
 - × chester ×
 - × **JAZZ AT THE PHILHARMONIC** ×
 - × Sunday: Gaumont, Ham- ×
 - × mersmith ×
 - × Monday: Odeon, Leeds ×
 - × Tuesday: Odeon, Glasgow ×
 - × Wednesday: City Hall, New- ×
 - × castle ×
 - × Thursday: De Montfort ×
 - × Hall, Leicester ×
 - × Friday: City Hall, Sheffield ×
 - × Saturday: Free Trade Hall, ×
 - × Manchester ×
 - × Gary **MILLER** ×
 - × Humpty Dumpty: London ×
 - × Palladium ×
 - × **MUDLARKS** ×
 - × Week: Craig DOUGLAS tour ×
 - × Donald **PEERS** ×
 - × Week: Empire, Finsbury ×
 - × Park ×
 - × Marion **RYAN** ×
 - × Week: Empire, Finsbury ×
 - × Park ×
 - × Gene **VINCENT** ×
 - × Week: Hippodrome, Bir- ×
 - × mingham ×

TOP POPS

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MM CAMERAS...



MM cameramen were busy this week touring the London night-spots. Bill Francis was at the Safari, Trafalgar Square, on Monday for the club's first all-star cabaret week. Seen (above) after their opening are Marion Ryan and the Fraser Hayes Four (Tony Hayes, Jimmy Fraser, Nicky Welsh and Annabelle Lee). The club plans to have star guests during the first week in every month.

COUNT BASIE TOUR TO OPEN ON APRIL 9

THE Count Basie Orchestra opens its 1960 British tour at Bradford Gaumont on April 9.

And its first London date will not be until its concert at the London Palladium on Good Friday, April 15.

Other dates set so far are at Liverpool Empire (April 10), Birmingham Town Hall (11th), De Montfort Hall, Leicester (12th), Gaumont, Cardiff (13th), Odeon, Plymouth (14th), Astoria, Painsbury Park (16th), Guildhall, Portsmouth (17th), Free Trade Hall, Manchester (18th), Odeon, Glasgow (19th), City Hall, Newcastle (20th), Gaumont, Sheffield (21st), and Colston Hall, Bristol (22nd).

Radio club dates for Acker Bilk

Acker Bilk's Paramount Jazz Band is booked for two BBC airings after its German tour with U.S. clarinetist George Lewis. On March 26 it pays a return visit to "Saturday Club" and on April 14 will be featured in "Jazz Club."

Anderson debut

As on the band's three previous British tours, singer Joe Williams will be featured at all the concerts. There has been one personnel change since Basie's 1959 tour. Trumpeter Wendell Culley has left and has been replaced by John Anderson, who has worked with Benny Carter, Jerry Fielding, Perez Prado and Earl Bostic as well as leading his own groups in the Los Angeles area.

The Basie Band was voted the World's Number One big band in the 1960 MELODY MAKER Readers' Jazz Poll, and Basie sideman Frank Wess won the flute category.

...GO ROUND THE CLUBS



Photographer Eric Jelly visited Soho's Downbeat Club on Friday for its first anniversary celebrations. The proprietors — Mike Senn and Jackie Sharpe (right) — are pictured welcoming Ronnie Ross, Lita Roza and Keith Christie to the party. Following the granting of an extension, the club is now open until midnight.

CRAIG DOUGLAS KEEPS HIS 'SECRET' DATE

CRAIG DOUGLAS thinks he has found a follow-up to his "Pretty Blue Eyes" hit. "I cut two numbers for Top Rank on Monday and the A-side could be really big," he told the MM.

And his manager, Bunny Lewis, commented: "The disc is sure to be a best-seller like 'Pretty Blue Eyes.' It is an exceptionally good teenage song

and Craig and the Bob Sharples Orchestra do a wonderful job on it." Release date for the disc, titles of which are "top-secret," is the beginning of April. The sales of "Pretty Blue

WALES GETS ITS OWN DANCE ORK

THE recently formed 14-piece Welsh Dance Orchestra—jointly led by trumpeter Hugh Webb and pianist Alan Wood—gets its second airing in the Welsh Home Service on March 23.

It made its broadcasting debut in "Swing for Your Supper" a fortnight ago.

The band, which has several bookings for big social events in South Wales, is composed of the pick of local musicians.

Holiday star

Altist Derek Humble is currently on two weeks' holiday from Germany's Kurt Edelhagen Orchestra.

He will be featured at London's Ronnie Scott Club tonight (Friday) and Sunday.

Minstrel Boy

Comedian Stan Stennett is the guest star in the final BBC-TV "Black and White Minstrel Show" on Tuesday, March 29.

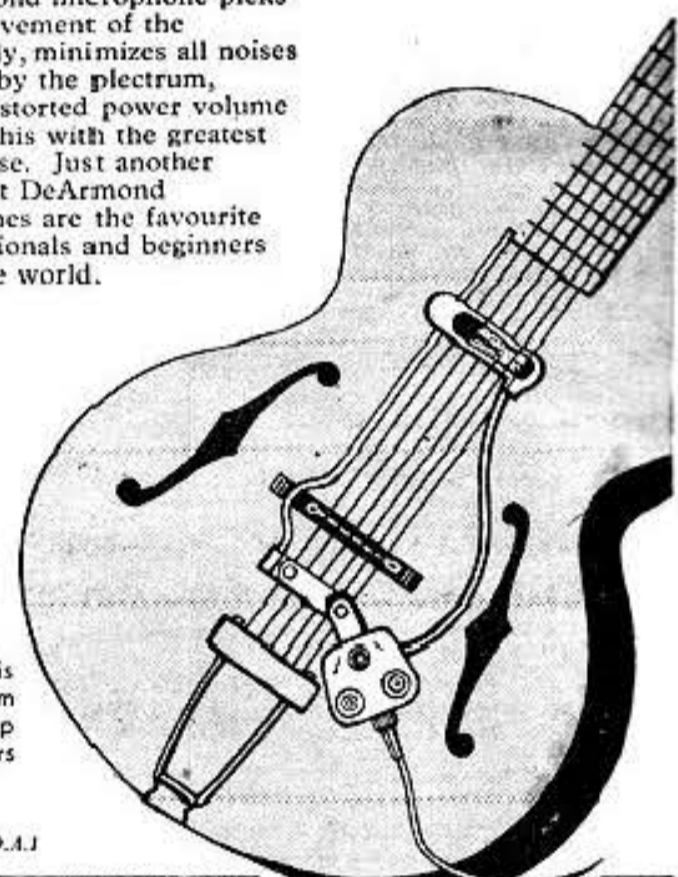
News Spotlight

- Nat Gonella** has been booked for a quick return to ABC-TV's "Sunday Break." Nat made his first appearance in the programme on February 14 and is back on March 24.
- George Melly** sings "Run, Come See" and "I's a Muggin'" on his first disc for Pye, released last week. It is a Kenny Graham arrangement backed by bongos, drums, bass and guitars.
- Mike Preston** broadcasts in "Saturday Club" on March 16 and appears at clubs in Manchester for a week commencing March 27.
- Max Geldray** televisions in BBC's "Home in Time" on April 7.
- Al Saxon** broadcasts in "Saturday Club" on March 12, televisions in "Saturday Spectacular" on March 19, and plays a week in Variety at Chester starting on March 28.
- Bob Farnon** is to do two Sunday programmes for BBC-TV in the Spring with a full-size orchestra. Bob is currently filming and recording.
- Raye Du-val** holder of the World Marathon Drumming Championship, has become engaged to Ellen Spratt, who works in the clerical department of the Performing Right Society.
- Kay Starr** and the Mills Brothers guest on BBC-TV's "Perry Como Music Hall" on Wednesday.
- Johnny Webb** currently in "When in Rome" at the Adelphi, is appearing in cabaret at the Celebrite Restaurant this week.
- Bruce Trent** has signed for six appearances in the BBC Light Programme series "Friday Night is Music Night," starting on March 4. On March 24 he appears in BBC-TV's "Home in Time."
- Barry Sisters** will broadcast in "Midday Music Hall" on March 13, time "Workers' Play-time" on March 17 and "Merry-Go-Round" on March 29. They are still being featured in "Request Time" on Tyne-Tees TV.
- Don Lang** televisions with the Frantic Five in BBC-TV's "Ken Dodd Show" on April 2. His recording of "Sink the Bismarck!" will be featured on "Juke Box Jury" tomorrow (Saturday).
- Terry Lightfoot** and his Jazzmen televise on ABC's "The Sunday Break" on March 20. The band has another Light Programme airing tomorrow (Saturday) and appears at Guildford Technical College on March 12.

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45-F 11207 Decca

RECORDS MAGAZINE—There's a full-colour portrait of Neil Sedaka on the front cover of the March issue; 20 pages of pictures and features; details of all Decca-group stereo and mono releases; your monthly guide to good record buying. Sixpence from your dealer or newsagent.

One-night-stands
Craig and an all-star package started a nationwide one-night-stand tour on Wednesday at Tunbridge. Immediate dates include Scunthorpe today (Friday), Norwich (Saturday), St. Albans (Sunday), Canterbury (8th), Southend (9th), Guildford (10th), Salisbury (11th) and Trowbridge (12th). The package comprises the Mudlarks, the Avons, Roy Young, Johnny Wiltshire and the Trebletones, and Bill Forbes.

Mitchell Trio ends 'Take it Easy' run

The Malcolm Mitchell Trio finished an 18-month run with Southern TV's lunch-time show, "Take it Easy," on Wednesday (2nd).

Malcolm is opening an office in Denmark Street for musical services, but will continue to do one-night-stands with his trio. The trio appears next week at Manchester's Cabaret Club.

FORMAL OCCASION
The elegantly attired Dick Charlesworth and his City Gents have been chosen to play at the opening on March 12 of the new Denis Men's Shop in Kilburn High Road, W., from 10.30 a.m. to 1 p.m. Tonight (Friday) they play at the Huddersfield Press Ball, held in the Town Hall.

KENNETH EARLE
THE NEW Frankie & Johnny
45-F 11205 Decca

TRACY'S THEME
THE STAN TRACEY M.J.G.
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Round the jazz clubs



POLLWINNING clarinetist Vic Ash takes a Quartet to the Star and Garter, Putney, on Sunday, and Richmond Community Centre the following Saturday (March 12). He has solo dates at the El Toro, Swiss Cottage, on Tuesday, and the Tiger's Head, Catford, on March 13.

TWO new Manchester suburban jazz clubs are the Chad Jazz Club on Sundays at Chadderton, and the East Side Jazz Club at the Granville Hall, Longsight, where the resident group is the Granville Hall-Stars.

KEN COLYER'S Jazzmen and Roger Spearing's Jazzmen will be featured tonight (Friday) at a four-hour "Jazz Band Ball" at Croydon Jazz Club. Attraction on March 11 will be the Terry Lightfoot Jazzmen.

MARCH line-up at the newly-formed Dreamland Jazz Club, at Margate, includes the bands of Bob Wallis (March 8), Kenny Ball (15th), Dick Charlesworth (22nd) and Micky Ashman (29th).

DICK CHARLESWORTH'S City Gents also debut at Hitchin Jazz Club on Sunday.

JIMMY DEUCHAR will be the guest star at Birmingham's Jazz Studio One tomorrow (Saturday) followed by Kathy Stobart on March 12. Resident group is led by Colin Willets.

BOOKED for Beckenham Jazz Club in March are the bands of Bill Brunskill, tomorrow (Saturday), the Panama Jazzmen (12th), Norman Day (19th) and Pete Ridge (26th).

FROM tonight, Birmingham's Upstairs Club adds Fridays to its regular Saturday sessions. Tonight's attraction is the West Side Jazz Band.

LOCAL bands, the Ulster Rhythm Kings and the White Eagles, will support American blues and folk singer Jesse Fuller at the Fiesta Ballroom, Belfast, on Monday, March 7.

THE Graham Stewart Band is booked for Purley's Palm Court Jazz Club on March 16. The club is organising a series of coach trips to other London clubs. The first, tonight (Friday), will be to the Ken Colyer Club.

THE recently opened Palmeston Jazz Club, Walthamstow, features the San Jacinto Jazzband tonight (Friday). The Dave Sheppard group is booked for March 11.

FOLK singer Ramblin' Jack Elliott will guest at Portsmouth's Summa Cum Laude Club on March 21.

SALISBURY drummer-leader Gerry Saunders last week opened his own Thursday Paramount Jazz Club at the Cathedral Hotel.

THE John Tippet Jazz Band and the Jazz Malters play alternate Thursdays at the month-old Ashton - Under - Lyne Jazz Club.

WALLY FAWKES and his Troglodytes play Brunel College, Acton, tomorrow (Saturday). Other dates include their own Trogs Club, Chelsea, on Monday, Leeds University (March 11) and the Mardi Gras, Liverpool (12th).

NEWEST jazz club in Huddersfield is Le Grenier Blanc, which meets on Saturdays and Sundays at Threadneedle Street. The membership has already topped 500.

MICK MULLIGAN'S Band, with George Melly, visits Welwyn Garden City Jazz Club on Monday and Luton Jazz Club next Thursday.

Manchester opens two new clubs

GREENOCK Traditional Jazz Club opens on Sunday at Thomson Halls, West Stewart Street, with the Savoy Jazz Band in residence.

MARCH jazz club dates for the Bruce Turner Band include Eel Pie Island, Twickenham, March 9, the Alba Jazz Club, Glossop (11th), Bodega, Manchester (12th) and Mardi Gras, Liverpool (18th).

THE Tuxedo Jazzmen were the attraction when the new Club Satchel, opened at the Church Hotel, Farnworth, Lancs., on Friday.

NEWCOMERS to the Sutton Chicago Jazz Group are singer Maureen McQuade and bassist Ray Arnold. The group, which plays Fridays at the Shantasea Jazz Club, Sutton Coldfield, and Saturdays at Jazz Studio One, Birmingham, pays a return visit to the Downtown Jazz Club, Bromsgrove, on March 14.

TUESDAY residents at Dreamland Jazz Club, Margate, are Bob Wallis and his Storyville Jazzmen.



Ramblin' Jack—at Portsmouth.

Another winner from Benny Golson



Benny Golson... always enjoyable.

BENNY GOLSON (LP) "Benny Golson and the Philadelphiaans"
You're Not The Kind; Blues On My Mind; Stablemates; Thursday's Theme; Afternoon In Paris; Calgary.
(London 12 in. LTZ-T 15176—35s. 9d.)

Golson (tr.); Lee Morgan (tp.); Ray Bryant (pno.); Percy Heath (bass); Philly Joe Jones (drs.).

THIS is the second LP under Golson's name to be issued in Britain, and I enjoy it every bit as much as the first—Vogue LAC 12190, which I rated among my best records of 1959.

The gimmick here is that all the musicians come from Philadelphia—Percy Heath, although born in North Carolina, was brought up in Philly.

It must be quite a city! These are all melodically gifted, uncomplicated musicians whose ideas fit together perfectly.

Golson's Lucky Thompson-based tenor style is always most enjoyable; Lee Morgan justifies the belief of his former boss, Dizzy Gillespie, that he is among the very best of the newer trumpeters; and the rhythm section could hardly be bettered.

But for me, top honours go to a consistently good record go to pianist Bryant, who combines a compelling attack with flowing ideas and a feeling of complete mental relaxation.

All the material is good. In addition to his famous "Stablemates," Golson wrote "Blues" and "Thursdays," and arranged John Lewis's "Paris." Gigi Grice was responsible for "Kind" and also scored Bryant's composition, "Calgary."

This is a well-balanced record without a single dull moment.—Bob Dawbarn.

It among his most satisfying LPs. The reason, I think is the lack of contrast. Just one horn would have made a great deal of difference and relieved the monotony which creeps in after three or four tracks of vibes and flute.

Possibly for that reason, I particularly enjoyed the occasional solos from Kenny Burrell, who achieves a fuller sound and more "bluesy" feel than most modern guitarists.

There is little to choose between the two groups, but the slightly more forceful style of West swings my own preference slightly in favour of the (a) tracks.

To sum up, this is certainly worth having, but there are better examples of Milt to get first.—Bob Dawbarn.

Below best

WILBUR DE PARIS (LP) "Wilbur de Paris Plays Something Old, New, Gay, Blue"

Panama Rag (a); Beale Street Blues (c); Madeira (a); Bouquets (e); Banjolie (a); Muskrat Rumble (a); Colonel Bogey's March (b); High Society (a).
(London 12 in. LTZ-K15175—35s. 9d.)

(a) — Sidney de Paris (cornet); Wilbur de Paris (tmb.); Omer Simeon (cl.); Sonny White (pno.); Lee Blair (bjo.); Hayes Alvis (bass); Wilbert Kirk (drs., harmonica), New York, 1959.

(b) — Same but Doc Cheatham (tp.) added; John Smith in place of Blair (bjo.). Do. Do.

(c) — Same as (a) but Doc Cheatham added. Do. Do.

THIS de Paris band is a curious one. It has commercial appeal right enough—what with banjo features, trad favourites and its penchant for the harmonica—but it is short on originality and inconsistent in technique.

Take "Muskrat" as an example of an over-played jazz tune. Wilbur de Paris, in his sleeve note, says it gets "very special rejuvenating treatment to emerge with a new interest and perspective indicative of this space age."

What I hear is a typical revivalist rendering made up of short fore and aft ensemble passages and fair but quite unexceptional solos by piano, cornet, clarinet and trombone. Even the trusty coda is retained, though in a new key.

Perhaps the horns "sing" with less false emoting than those of our young revivalists; perhaps the rhythm kicks more strongly.

But the cornet lead and solo playing is rather more clipped



Ray Bryant... top honours.

and less creative than I would have expected from a man with Sidney de P.'s experience. And Simeon's clarinet is badly flat. Personally, I cannot detect the new perspective in this, or in "Panama" or "High Society," though the last has a harmonica solo.

There are three originals: "Banjolie" is indicative more of the minstrel than the space age; "Madeira" has a sunny, Latin-tinged character; "Bouquets" is as pretty as the title suggests.

The warmest jazz comes with "Beale Street," but even here the band is below its best form.—Max Jones.

Good moments

MILT JACKSON (LP) "Bags and Flutes"

Bag's New Groove (b); Sandy (a); Midget Rod (a); I'm Afraid The Masquerade Is Over (a); Ghana (a); Sweet and Lovely (a); Connie's Blues (b).
(London 12 in. LTZ-K 15177—35s. 9d.)

(a)—Jackson (vibes); Frank Wees (flute); Hank Jones (pno.); Kenny Burrell (tr.); Percy Heath (bass); Art Taylor (drs.).

(b)—Jackson (vibes); Bobby Jaspar (flute); Tommy Flanagan (pno.); Burrell (tr.); Heath (bass); Taylor (drs.).

MILT JACKSON has never made a bad record, and this, too, has many magnificent moments. Yet I certainly wouldn't rate

Do-it-yourself blues singer—Jesse Fuller

JESSE FULLER who is now making his first appearances in Britain, is in every way a folk musician. (See p. 9.)

His songs are traditional or home-made; some of his instruments—such as the fiddella, a cut-down string bass struck by hammers worked by the toes—are home-made; and his singing and playing are pure examples of the Southern Negro's natural technique.

His singing has no artificialities, no pointing up of the lyrics. The music comes out naturally, coarse in timbre but not unexpressive.

Probably his style was influenced by the Georgia folk artists: certainly the instrumental work, when he gets three instruments going together, has more of a jug-band than a blues flavour.

The outstanding listening comes from "Railroad Blues"—a slow blues with traditional verses and a strange, loping rhythm—and an exceptional "John Henry" on which he plays 12-string guitar in the old country "bottleneck" fashion, presumably using a knife, and adds a foot rhythm of some kind.

"San Francisco Bay," one of Fuller's own songs, has much in common with "Doctor Jazz." "Lining Up the Tracks" is the work song he called "Linin' Track" on his Good Time Jazz LP. But here it is done somewhat differently, without the harmonica and loud cymbals.

"Railroad Work Song" also turns up on the earlier release, under its usual name of "Take This Hammer." Fuller is adept at conjuring forth cross-beats from his guitar and fiddella, so that he seems to be singing and blowing harmonica or kazoo in front of a pretty wild rhythm section.

Some of this, such as the kazoo blowing, is basic stuff; but it is authentic folk music utterly devoid of sophistication and polish.—Max Jones.

DETAILS

"Working on the Railroad" Railroad Work Song; Lining Up The Track; John Henry; Railroad Blues; San Francisco Bay Blues; Hanging 'Round The Skin Game. (Topic 10T59—28s. 2d.)

Fuller (voc., 12-string gtr., fiddella, kazoo, harmonica). Probably 1958. Los Angeles.

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Capsule Reviews

HOWARD ROBERTS (EP) "Good Pickin's"
Will You Still Be Mine; Between The Devil And The Deep Blue Sea; Lover Man; All The Things You Are.
(HMV 7EG 8550—10s. 7id.)

ROBERTS is one of today's better guitarists, and he plays adroitly with his Quintet on four standards. Bill Holman (tr.) and Pete Jolly (pno.) add considerably to the record's merits. A good EP for West Coast fans.—B. D.

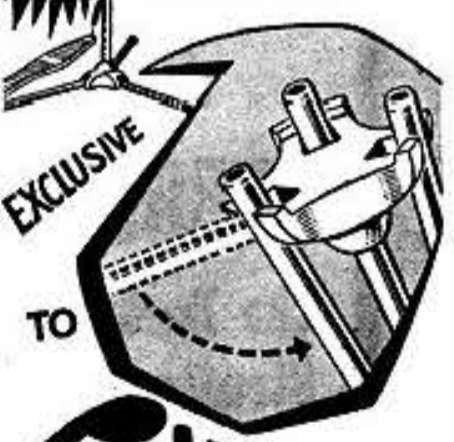
TOMMY FLANAGAN (EP) "Strictly For Moderns"
Relaxin' At The Camarillo; Chelsea Bridge; Elypsso.
(International Jazz Club MJE/7/2—10s.)

FLANAGAN, a tasteful and original pianist, gets good rhythmic support from Wilbur Little (bass) and Elvin Jones (drs.). First-rate piano jazz which makes one wonder why Flanagan isn't rated more highly in the popularity polls.—B. D.

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LPs OF THE MONTH

MAGNIFICENT Miles Davis

ONCE again, Miles Davis romps home with the "Melody Maker's" award for the jazz LP of the Month.

By BOB DAWBARN

Referring to one track, "Blue in Green," sleeve note writer Benny Green declares: "Miles's playing on this track is unmatched throughout the entire world of jazz today."

The same remark could apply equally well to all the other

tracks on this superb record, which provides yet more proof that, far from standing still, Miles is getting farther and farther ahead of his contemporaries.

More remarkable, perhaps, is that his playing here is matched by his colleagues, particularly Coltrane and Evans.

All the tunes are Miles compositions which, incidentally, had never been played by the group before the recording session.

"Flamenco" is a 12-bar blues played in 6/8 time, while on "All Blues," all the soloists demonstrate Miles's method of using scales rather than a basic chord sequence for improvisation.

No modern jazz collector should miss this.

Details

MILES DAVIS (LP)
"Kind Of Blue"
So What (b); Freddie Freeloader (c); Blue In Green (a); All Blues (b); Flamenco Sketches (b) (Fontana 12 in. TFL5072—35s. 9id.) (a) — Davis (tp); John Coltrane (tr.); Bill Evans (pno.); Paul Chambers (bass); James Cobb (drs.). (b) — Cannonball Adderley (alto) added. (c) — Wynton Kelly (pno.) replaces Evans.



Monty Babson, helped by manager Lee Magid, demonstrates his drumming and singing act at an American Press reception.

Monty can forget his drums

TOO bad that so much talent has to cross the Atlantic to be recognised.

This story, common in the film world, seems to have been repeated in the world of song. This time, London-born Monty Babson provides the example.

For, while the pop LP of the Month, "Monty Babson Sings 'All Night Long' in London" (London HA-J2212) was recorded in London, vocal fame for Monty has coincided only with his visit to the States.

He is now singing, with outstanding success, at New York's Basin Street, with the famous Harry James. And he has just finished a coast-to-coast night club tour.



It was American agent Lee Magid who discovered Monty—drumming and singing at Al Burnett's Stork Room. Magid immediately realised he was on to something big.

by Laurie Henshaw

He signed Babson up on a personal management basis and organised his first recording, initially as demonstration discs. Then, as Babson puts it: "Several months later, with Reg Owen arranging and con-

ducting, we recorded in London. It was the first time I ever sang standing up. It was the first time I sang without sticks or brushes in my hands and my feet on drum pedals."

Well, on the strength of this LP of the Month, Monty Babson can dispose of his drum kit.

For here is a disc debut that justifiably deserves that over-worked superlative—great. And equal credit is shared by MD Reg Owen and all the musicians on the session.

My verdict? I'd buy it!



● Miles Davis



● Cannonball Adderley

THE LANSDOWNNE JAZZ SERIES



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LP's CHRIS BARBER INTERNATIONAL Vol. 1

WITH OTTILIE PATTERSON 'BARBER IN BERLIN'
(Recorded 23rd May, 1958 at Deutschlandhalle, Berlin)
Climax Rag; Easy easy baby;
Gotta travel on; What's I'm gotcha;
Oh my Maryland; Chimes blues; Ice cream
SCX3202 (Stereo)
(Previously issued on Mono—335X1189)

CASCADE OF QUARTETS Vol. 1

Big Daddy and baby sister (BUSTER BAILEY QUARTET);
Drop me off at Harlem (VIC DICKENSON QUARTET);
Should I? Honey-suckle Rose (AL HALL QUARTET);
Four faces of Johnny;
Tasty (JOHNNY LETMAN QUARTET);
So sad blues (SNUR MOSLEY QUARTET);
The voice; Tweeny weeny (BUDDY TATE QUARTET)
335X1191

CASCADE OF QUARTETS Vol. 2

St. Louis Kid; I didn't know what time it was (AL HALL QUARTET);
After my laughter came tears;
Just another day wasted away (BUSTER BAILEY QUARTET);
Dallas Blues (VIC DICKENSON QUARTET);
Potentate; Blues for VI (BUDDY TATE QUARTET);
Goodnight Irene; Oh how I miss you tonight (JOHNNY LETMAN QUARTET);
Jitters (SNUR MOSLEY QUARTET)
335X1210

KEN COLYER'S JAZZMEN

'THIS IS JAZZ'
Sweet fields; Hilarly Rag;
Riverside Blues; Salutation March; Papa Dip;
Check to check; Nobody knows the trouble
I've seen (VOCAL: KEN COLYER);
Dusty Rag; Working man's blues;
At a Georgia camp meeting; Heebie jeebies;
Somebody stole my gal
335X1220

MR. ACKER BILK AND HIS PARAMOUNT JAZZ BAND

'THE SEVEN AGES OF ACKER'
In a Persian market; I'm going home (VOCAL: MR. ACKER BILK); Ory's Creole trombone;
Summer set; Let the light from the lighthouse shine (VOCAL: RON MCKAY);
The gay Hussar; Tiger Rag; Lucky rock;
Cushion foot stomp; Old comrades march;
Run come see Jerusalem (VOCAL: MR. ACKER BILK)
335X1205

CLARINET JAMBOREE

Boodle am Shake (MR. ACKER BILK, SANDY BROWN, TERRY LIGHTFOOT);
That old feeling (SANDY BROWN, ARCHIE SEMPLE);
A-roving (BILK); The last western (BROWN);
Hiawatha Rag (BILK, LIGHTFOOT);
My journey to the sky;
I'm in the market for you (SEMPLE);
Elephant stomp (LIGHTFOOT);
Louise (BROWN and SEMPLE);
Slabs Blues (BILK, BROWN, LIGHTFOOT and SEMPLE)
335X1204

NAT GONELLA and his Strong Arm Men

who include Tony Coe and Lenny Felix
'SALUTE TO SATCHMO'
Save it pretty mama; Mack the knife;
Georgia on my mind; You rascal you!
Satchmo blues; Jeepers creepers;
(When it's) Sleepy time down South;
I can't give you anything but love, baby
3351146

EPs

CLEO LAINE 'CLEO SINGS ELIZABETHAN'
It was a lover and his lass; Sigh no more ladies;
O mistress mine; Blow, blow thou winter wind
SEG7938

CHRIS BARBER BANDBOX, Vol. 1 (No. 1)

Hiawatha Rag; Lonesome (Si tu vois ma mère);
Darling Nellie Gray (VOCAL: OTTILIE PATTERSON);
Give me your telephone number
SEG7980 (Mono) E5G7789 (Stereo)

TERRY LIGHTFOOT'S NEW ORLEANS JAZZMEN 'TRAD AGAIN'

Egyptian Fantasy; Dippermouth Blues;
Dr. Jazz; Tipperary
SEG7976

MR. ACKER BILK AND HIS PARAMOUNT JAZZ BAND

SUMMER SET

Acker's away
45-DB4382 (45 & 78)

Something for everybody

APART from the Miles Davis "Kind of Blue"—chosen as the MM's jazz LP of the month—jazz fans had a fairly wide choice from the February lists, which included some 30 issues compared with 21 the previous month.

Among them was a Kid Ory album, featuring Red Allen, which contained some of the most refreshing New Orleans sounds for a long time.

Others in the "Highly Recommended" class include an excellent LP of "late night" piano from Britain's Lennie Felix, a free-swinging set from Benny Golson; the Modern Jazz Quartet playing some John Lewis music from the film "Odds Against Tomorrow"; and a Coleman Hawkins on the new International Jazz Club label which, this month, put out its first issues.

The gospel and folk fields included some great singing from Mahalia Jackson and an

LP from Jesse Fuller which promises many good things for his first British tour.

In the never-never land that lies between jazz and pop were two highly enjoyable records—one combining the talents of Billy Eckstine and the Count Basie Band, the other by Anita O'Day.

Four clarinets

Four of Britain's best clarinetists—Sandy Brown, Acker Bilk, Archie Sempie and Terry Lightfoot—were featured in a "Clarinet Jamboree" by Columbia.

For the modernists, there were two pleasing albums from Shorty Rogers, and one from Milt Jackson.

Others to note include records by Louis Armstrong-Oscar Peterson, Ernie Royal, Benny Goodman and a Basie-ish group led by Paul Quinichette.—
Bob Dawbarn and Max Jones.

POP VOCAL DISCS

*—monaural and stereo.
†—stereo only.

date—date of full MM review.

"ALADDIN."—Columbia 33SX1211.

A worthy memento of the Harold Fielding presentation of the Cole Porter pantomime, starring Bob Monkhouse, Doretta Morrow and Ronald Shiner.

FRED ASTAIRE ("Now").—London HAR2219.

The consummate singing artist of multi-talented Astaire is given first-class exposure here. Songs are by Berlin, Mercer, Gershwin and other top writers. Best are "Change Partners," "A Foggy Day" and "They All Laughed."

How to project personality without a voice.

MONTY BABSON ("All Night Long").—London HA2212.

London-born singer Babson registers to the hit with this

initial LP. On this showing, he deserves to go to the very top. A bouquet, too, for the brilliant backings from the Reg Owen Orchestra.

FREDDY CANNON ("The Explosive Freddy Cannon").—Top Rank 25/018.

Here's the bargain of the month. Hit Parader Freddy Cannon goes on a round-the-states tour with hits such as "Way Down Yonder in New Orleans," "Okefenokee" and "Tallahassee Lassic." These, plus his latest release, "Indiana" and "Chattanooga Shoe Shine Boy" make this a good bet. And it sells at only 25s.!

PETULA CLARK ("Petula Clark in Hollywood").—Pye NPL18039.

"Our Pet" backed by the top American bands of Billy May, Pete King and Don Ralke. Most British singers would give a

year's pay for accompaniments like these, and Pet makes the best of her chances.

CONNIE CONWAY.—London HAW2214.

Here's an American male newcomer who's got what it takes vocally. Maybe he sounds a bit like Sinatra—particularly on "Pools Rush In" and "This Love of Mine"—but this should not deter anyone from hearing what he can do with a song. And the uncredited band backings are fabulous. The humorous touches in the swinging "Slow Boat to China" recall the magic of Billy May. Not to be missed.

THE KINGSTON TRIO ("Here We Go Again").—Capitol T1258.

That international set—the Kingston Trio—gather together another batch of catchy folk tunes and give them their own original styling. The set includes their much-copied single release, "San Miguel," and "A Wounded Man." But one of the highlights is Bob Shane's delivery of "A Rollin' Stone" (20/2/60).

EARTHA KITT ("The Fabulous Eartha Kitt").—London HA-R2207.

That overworked and much maligned word "Fabulous" gets another outing as the title of this album. But this time it's well deserved. That haunting Eartha Kitt voice really gets to grips with "Mack the Knife" and the stand-out track, "Love is a Gamble." This is Eartha at her most sophisticated.

THE KNIGHTSBRIDGE CHORALE ("Queue for Song").—Top Rank 35/053.

The Knightsbridge Chorale, master-minded by Mike Sammes, provide a neat collection of chorus numbers. "The Skye Boat Song," "Always" and "Harbour Lights" are just three you can join in singing. A first rate debut into the LP market.

STEVE LAWRENCE ("Swing Saffly With Me").—HMV CLP1326.

Fine vocalising to swinging Don Costa accompaniments. Steve, of course, is married to Eydie Gormé—and on this showing, he too can sing.

GORDON MACRAE ("This is Gordon MacRae").—Capitol T1050.

MacRae's finely controlled voice is showcased to arresting effect on appealing song material that includes "I've Grown Accustomed to Her Face," one of the "My Fair Lady" hits.

JOHNNY MATHIS ("Open Fire, Two Guitars").—Fontana Stereo STFL515.

The experiment of featuring Mathis against the sole backing of two guitars (Al Caiola and Tony Mottola) is not entirely successful. Better are the lush interpretations, with orchestral accompaniments, of "Johnny's Greatest Hits"—which include "A Certain Smile" and the appealing "Call Me."

JOHNNY NASH ("I Got Rhythm").—HMV Mono CLP1325.

Seventeen-year-old swinging singer Johnny Nash is showcased on a bouncy batch of numbers arranged brilliantly by Don Costa. Highlights are "It's All Right With Me" and "I'm Beginning To See The Light."

LLOYD PRICE.—London HAU2213.

Rhythm - and - blues - cum - rock purveyed in electrifying fashion by one of the top men in the idiom. The fourteen numbers on this disc make it excellent value.

TOMMY SANDS ("When I'm Thinking Of You").—Capitol Mono T1239, Stereo ST1239.

The soft, swinging voice of Tommy Sands is in excellent form on some wonderful songs, including "Hello Young Lovers," "It Had To Be You," "I'll Remember April" and "Fools Rush In."

Add conductor-arranger Nelson Riddle's touch and you have value for money.

BOBBY SHORT ("The Mad Twenties").—HA-E2215.

Vocalist Short, plus all-star, specially recruited musicians under MD-arranger Phil Moore.

continued opposite

JAZZ GROUPS

COUNT BASIE ORCHESTRA ("Count Basie Classics").—Fontana TFL5077.

Fontana continues its Basie reissues, a valuable service for collectors. These CB classics are a dozen band titles from 1941-6, including the exciting "Avenue C" and "The King" and the Rushing-sung "Goin' to Chicago," "Rusty Dusty" and "Jimmy's Blues." The final track, given on the sleeve as "One O'Clock Jump" is really "You Can't Run Around."

DAVE BRUBECK QUARTET ("The Brubeck Quartet In Europe").—Fontana Stereo STFL514.

A Brubeck concert recorded in Copenhagen on March 5, 1958. The fluent alto of Paul Desmond again earns the main honours—particularly in the lilting "Wonderful Copenhagen," played in that familiar Brubeck beat-waltz fashion. Brubeck's piano provides a welcome surprise in "My One Bad Habit Is Falling in Love," but just what was he trying to do in "Tangerine"? Bassist Gene Wright substitutes for Norman Bates—and very well, too. A "must" for the Brubeck devotees.

CLARINET JAMBOREE.—Mr. Acker Bilk, Sandy Brown, Terry Lightfoot, Archie Sempie.—Columbia 33SX1204.

Four of our clarinetists—featured singly, in duets, as a trio (Bilk, Brown and Lightfoot) and a quartet—provide a clarinet picnic on this unusual album of British traditional jazz. Among the highspots: Sandy Brown's thoughtful "Last Western" (with Phil Seamen and Jack Fallon), the four-clarinet "Slab's Blues," and the trio's "Boodie-Am-Shake." And Acker Bilk's sprightly "A'Roovin'," which could become popular.

BUDDY COLLETTE-HERBIE MANN GROUP ("Flute Fraternity").—Top Rank 25/015.

A lightweight, frothy set, with Mann and Collette demonstrating their versatility on some nine instruments between them. 13/2/60.

MILES DAVIS ("Kind Of Blue").—Fontana TFL5072.

A magnificent album from the incredible Miles with John Coltrane and Cannonball Adderley keeping up the standard Superb modern jazz.

DELTA KINGS ("Down The River").—London LTZ-R15180.

Ten so-called river tunes—they range from "Ol' Man River" to "Over the Waves"—are given what the sleeve refers to as "authentic, old-style Dixieland" treatment by seven New Orleans and Texas musicians led by banjoist Russ Wait. Determinedly on-the-beat, close-to-the-melody, traditional jazz, this recalls early British revivalism in its banjo- and tuba-filled stolidity.

WILBUR DE PARIS ("Something Old, New, Gay, Blue").—London Mono LTZ-K15175, Stereo SAH-K0060.

The de Paris band's New Orleans music, well planned and often well integrated, rolls along comfortably without much fire or imagination. The "Something Old, New, etc.," refers to such warhorses as "High Society" and "Muskrat" combined with three of Wilbur's own compositions. The late Omer Simeon, though he showed his usual grasp of ensemble playing, had pitching trouble on this date; the other soloists are rather ordinary. 5/3/60.

TOMMY FLANAGAN ("Jazz . . . It's Magic").—Pye International NPL 28009.

A patchy set with good moments from pianist Flanagan and trombonist Curtis Fuller. Altoist Sonny Redd gives undistinguished solo support.

TERRY GIBBS ORCHESTRA ("Lanching A New Band").—Mercury Stereo CMS18016.

A pleasant, but by no means outstanding, big-band album which was released on Mono, and reviewed, on December, 19/12/59.

BENNY GOLSON.—London Mono LTZ-T15176.

First class material played by a consistently fine quintet comprising Golson (tr.), Lee Morgan (tp.), Ray Bryant (pno.), Percy Heath (bass) and Philly Joe Jones (drs.). One of the month's best buys. 5/3/60.

BENNY GOODMAN ("All The Cats Join In For A Goodman Party").—Fontana TFL5067.

Fontana have packaged an assortment of titles by the Goodman Trio, Quartet, Quintet, Sextet, Septet and Orchestra dated 1940-46. The result is a pleasant, unexceptional programme studied with solos by Goodman, Hampton, Christian, Mel Powell, Teddy Wilson, Red Norvo and many more notables.

BENNY GOODMAN ORIGINAL ORCHESTRA, TRIO AND QUARTET ("Goodman Treasure Chest, 1937-1938, Vol. 1").—MGM8085.

The first of three LPs from the American "Treasure Chest" package, this offers a dozen healthy Goodman performances taken from radio programmes during 1937-8. Wilson and Hampton appear with the small groups; Stacy, James, McEachern and Goodman are stars of the orchestra—and Hamp crops up

on the band's "I Know That You Know."

COLEMAN HAWKINS ("Accent on Tenor Sax").—International Jazz Club UJZ/2/LP.

Excellent Hawkins playing vibrant ballads and storming up-tempo numbers backed by a first rate rhythm section plus Ernie Royal (tp.) and Eddie Bert (tmb.). 27/2/60.

MILT JACKSON ("Bags And Flutes").—London LTZ-K15177.

Some brilliant vibes playing from Jackson featured with two different groups—ore including Bobby Jaspar and the other Frank Wess. Not quite up to the all-round excellence of some recent issues by Jackson.

THE KENTON TOUCH ("Portrait In Strings").—Capitol T1276.

Such Stan Kenton standards as "Monotony," "Theme for Sunday," "Minor Riff," "Opus in Chartreuse" and "Painted Rhythm" rendered by 20 strings and a trombone choir. These interpretations are no match for the originals, which contained far more tonal colour and rhythmic fire.

JOHN LEWIS ORCHESTRA ("Odds Against Tomorrow" Film Sound-track).—London HAT2220.

Despite moments of brilliance much of this soundtrack music will be meaningless to those who haven't seen the film. 20/2/60.

JACK LIDSTROM ("Traditional King Of Sweden").—International Jazz Club UJZ/1/LP.

Swedish traditional jazz with trumpeter Lidstrom doing a passable imitation of Armstrong. He is backed by a rather stodgy rhythm section, adequate clarinet and inaccurate trombone.

MODERN JAZZ QUARTET ("Odds Against Tomorrow" Film).—London LTZ-T15181.

A typical, and that means superb, example of the MJQ's chamber jazz. The numbers are all from Lewis' film score—20/2/60.

DAVID NEWMAN Presented By RAY CHARLES ("Fathead").—London LTZ-K15178.

David "Fathead" Newman, the Ray Charles saxophonist who impressed or "The Great Ray Charles," and "Ray Charles at Newport," gets the spotlight on an album made up of band originals and a couple of ballad favourites arranged by Newman, Charles and baritoneist Bennie Crawford. Newman plays Parker-inspired alto on "Hazy Times," "Willow Weep" and "Mean to Me." Buant tenor on the other five numbers.

KID ORY CREOLE JAZZ BAND.—HMV CLP1329.

The brass team of Ory and Red Allen (recording together for the first time) helps to make this the best Ory and the most refreshing New Orleans item in a long while. Ory sings "Sister Kate," which the label credits to Alton Redd, Redd sings "Ain't Misbehavin'," and Allen solos arrestingly on every track. 20/2/60.

PAUL QUINICHETTE BAND ("Basie Reunion").—Esquire 32-087.

If unpretentious small-band music is the Basie tradition satisfies your ears, this LP is worth its price. Buck Clayton stands out, with Shad Collins not far behind; the other soloists are inclined to be commonplace, though Quinichette and Nat Pierce have their moments. The rhythm team is propulsive throughout, and the record belongs in most mainstream collections.

SHORTY ROGERS GIANTS ("Way Up There").—London LTZ-K15179.

An attractive set with the accent very much on swinging, small-group jazz. Rogers plays both flugelhorn and trumpet, and the other soloists include Harry Edison, Jimmy Giuffrè, Bud Shank and Barney Kessel. Highspots come from pianist Pete Cera. 20/2/60.

SHORTY ROGERS ORCHESTRA ("Chances Are It Swings").—RCA Mono RD27149, Stereo SF5048.

Neat and virile big band jazz from the Rogers pen, trumpet and orchestra.

ERNE ROYAL ("Accent On Trumpet").—International Jazz Club UJZ/3/LP.

A very pleasant LP from the underrated Royal, who plays intelligent, swinging and melodic jazz with a rhythm section that includes Billy Taylor (pno.), Oscar Pettiford (bass) and Osie Johnson (drs.).

VOCAL JAZZ

LOUIS ARMSTRONG and OSCAR PETERSON ("Louis Meets Oscar").—HMV CLP 1328.

Norman Granz here teams Armstrong with Oscar Peterson, Herb Ellis, Ray Brown and Louis Bellson in a programme of good-quality songs like "What's New?" "That Old Feeling" and so on. Louis and Oscar often sound uneasy session-mates, but on a few titles—notably "Moon Song"—both the beat and mood are right. Louis sings all 12 tracks, plays on most of them.

ANITA O'DAY.—HMV CLP1332.

Anita at her best, singing Cole Porter songs backed by the Billy May Orchestra. 20/2/60.

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with soloists and chorus

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POP INSTRUMENTAL

TRIO AVILENO ("That Latin Beat").—Fontana TFL5075.

If you are looking for the real Latin-American sound then this is for you. It features the Trio Avileno, one of the top groups in Latin-America. Their brand of singing and the authentic backings make this ideal for dancing—or for listening.

FRANK BARBER with the Michael Sammes Singers ("Hello London").—Columbia 33SX1193.

Frank, an arranger for the Columbia label stars, steps front and centre with an evocative "Guide to London Town." The Barber arrangements are brilliantly played by an all-star ensemble. 13/2/60.

***GEORGE BASSMAN ORCHESTRA** ("The George Gerahwin Years."—Vols. 1, 2, 3).—Brunswick Mono LAT8135, LAT8136, LAT8137; Stereo STA3024, STA3025, STA3026.

An elaborately packaged comprehensive album of Gerahwin melodies ranging from 1916 to 1937—the year the famous American composer died. The three recordings come in a plastic case, with a colourful illustrated folder complete with programme notes and an appreciation of Gerahwin by Edward Jablonski. The singers are Paula Stewart, Richard Hayes and Lynn Roberts. It all adds up to an impressive musical tribute.

***LES BAXTER ORCHESTRA** ("Wild Guitars").—Capitol Mono T1248, Stereo ST1248.

Some really impressive Spanish guitaristry on this Latin-American styled medley, and MD Baxter also offers an adroit blend of voices and percussion. Colourful, but over-elaborate in places.

PHILL BOWEN ORCHESTRA AND CHORUS ("My Fair Lady").—Camden SND5008.

A first-rate interpretation of the "My Fair Lady" score by the Bowen Orchestra, and singers Kathy Lane, Mike Sammes, Denis Martin and Bryan Johnson. Excellent value for money on the Camden low-price label.

PHILL BOWEN ORCHESTRA ("The King and I").—Camden SND5009.

The tuneful Rodgers-Hammerstein score rendered in melodic style by the Bowen Orchestra and soloists Pip Hinton, Patricia Clark, Denis Martin and Ivor Emmanuel. Another good show souvenir buy.

STANLEY BLACK ("Irving Berlin Showcase").—Ace of Clubs ACL1016.

The rapidly growing popularity of Decca's low price Ace of Clubs should get yet another boost with this album. Maestro Stanley Black goes through the Irving Berlin repertoire with his usual ease and skill. "A Couple of Swells," "Cheek to Cheek" and "A Pretty Girl is Like a Melody" are just three of the evergreens.

GARMEN CAVALLARO ("With that Latin Beat").—Brunswick LAT8320.

Cavallaro rambles over the keyboard in his customary florid and somewhat irritating fashion. Included in this selection of Latin-Americana is his show-piece, "Voodoo Moon." To compare—as the sleeve note does—Cavallaro "musically" with Tommy Dorsey is hardly fair to the late bandleader.

FRANK CHACKFIELD ORCHESTRA ("Porgy and Bess."—"Showboat").—Ace of Clubs ACL1017.

Well-played orchestral renditions of the music from two famous musicals.

JOE CHAQUITO ("Ray Del Cha Cha Cha").—Fontana Stereo STFL 505.

Ideal if you want to roll up the carpet for a Cha-Cha dance session. There's a fetching, hip-twitching beat to this release.

HUTCH DAVIE ("Much Mutch").—London HA-E2216.

The man who wrote "The Green Door" has tricked up his piano to sound like an echoing harpsichord on this honky-tonk selection. It's claimed that he actually fitted thumb-tacks to the hammers of his Steinway to get that "tinkly sound." This sounds like sacrilege!

MARTIN DENNY ("Exotica").—London Stereo SAH-W6062.

Atmospheric offerings that fully live up to the title. Good "escapist" listening.

***TED HEATH MUSIC** ("Ted Heath in Concert").—Decca Mono LK4931, Stereo SKL4079.

The Heath Band in typically brilliant form. Ted and his boys deserve full credit for these fine performances.

JOHNNY MADDOX ("Johnny Maddox plays the Million-Sellers").—London HA-D2211.

U.S. ragtime pianist Johnny Maddox takes his pick of the big disc hits. And his choice includes "Paper Doll," "My Happiness" and "You Always Hurt the One You Love." With so many competitors here in Britain, Johnny Maddox is going to find the going hard to get away with this LP.

RICHARD MALTYBY ORCHESTRA ("A Bow to the Big Name Bands").—Camden SNO5007.

A swinging musical tribute to the Swing Era. The Maltby Orchestra offers a competent, danceable selection of instrumental specialities identified with such famous bands as Count Basie, Glenn Miller, Jimmy and Tommy Dorsey, Artie Shaw, Duke Ellington, Harry James and Benny Goodman.

(Mono equivalent Mercury MMC 14020, issued December 1959).

PETER PALMER ORCHESTRA ("A Swingin' Love Affair").—Mercury Stereo CMS18015.

Those who favour the Ray Conniff orchestral-vocal "instrumental" offerings should find plenty to satisfy them here—even though Conniff is that little bit better.

JOE REISMAN ORCHESTRA ("Joe Reisman Salutes The All-Time Instrumental Favourites").—Columbia 33SX1203.

Such favourites as "Holiday for Strings" and the Moonglow Theme from "Picnic" rendered in the style of the originals by the Reisman Orchestra. An effective recreation of tuneful memories.

JACK SAUNDERS ORCHESTRA ("Gershwin in Brass").—Top Rank 35/051.

A line-up of "the world's greatest brass" assembled and directed by Jack Saunders. Some of the names are impressive and they acquit themselves well on the solos. But the arrangements are a bit ponderous and somewhat dated. Gershwin has been heard to far better advantage.

GEORGE SHEARING QUINTET ("Shearing On Stage").—Capitol T1187.

A worthy album for Shearing aficionados. Relaxed listening with engaging jazz overtones.

IAN STEWART ("Plays Hits of 1959").—Fontana TFL5078.

Eighteen hits from the past year played in unpretentious fashion by pianist Stewart. Nice for those who like their music sweet and simple.

SYMPHONY OF THE AIR POPS ORCHESTRA ("The Gershwin Story." Vol. 1.).—Fontana TFL5076.

D'Artega, a name that has been around the American music scene for years, offers a symphonic picture of "Porgy and Bess" and an abridged version of "Concerto in F for Piano and Orchestra." O.K. for those who like "pop-styled" concert music.

Great month for pop fans

By BILL HALDEN

OVER 50 new pop LPs were released last month—not bad for just an average month.

Out of the total playing time of more than 2,000 hours, several discs positively scream for mention.

First, of course, is British singer Monty Babson, who fully earns his title as record artist of the month.

Then comes the Kingston Trio, those college boys who have translated folk music into dollar signs. Their latest record, "Here We Go Again," is at the top of the American LP charts. And although it's doubtful whether it will make it to this extent in Britain, the LP is assured of a very real future.

Swinging

For teenagers, Freddy Cannon is undoubtedly the buy of the month. His "Explosive Freddy Cannon," on Top Rank, is a swinging rocker packed with hit numbers. And at 25s., it should cause quite a rampus over the disc counters.

For teenagers of a few years ago, Johnnie Ray makes a praiseworthy comeback with his "On the Trail" LP, on

Philips. His round-up of Westerns should hit gold dust. Ray's contemporary, Frankie Laine, also has a fighting chance with "Frankie Laine—Balladeer" in which Laine sings work songs and blues as only he can.

Best new name of the month is undoubtedly Connie Conway, an American male newcomer with Sinatra-ish tendencies, but with a personality all of his own.

On the instrumental side, pianist Roger Williams earns plaudits for his "More Songs of the Fabulous Fifties." His tasteful style is a refreshing change from the current vogue of jangle maestros.

Also, the lists are packed with star names—Gordon MacRae, Eartha Kitt, Jeri Southern, Connie Francis and Jimmy Rodgers, to name just a few.

This month the pop shops are popping.

NOT RECEIVED

LOUIS ARMSTRONG HOT SEVEN, COUNT BASIE ORCH., SIDNEY BECHT, BIX BEIDERBECKE GANG, BIG BILL BRONZNY, DAVE BRUBECK QUARTET, EDDIE CONDON ALL STARS, MILES DAVIS QUINTET, DUKE ELLINGTON SPACE-MEN, DIZZY GILLESPIE, BENNY GOODMAN SEPTET, BILLIE HOLIDAY, J. J. JOHNSON QUINTET, GERRY MULLIGAN QUARTET, NEW ORLEANS WANDERERS, HORACE SILVER QUINTET, LESTER YOUNG ("This Wonderful World of Jazz").—Philips BBL7356.

Mr. ACKER BILK PARAMOUNT JAZZ BAND ("Mr. Acker Bilk Omnibus").—Pye NJL22.

IAN MENZIES CLYDE VALLEY STOMPERS ("Have Tartan, Will Trad").—Pye NJL23.

POP VOCAL DISCS

from previous page

offers corny vocal renderings of tunes from the 'twenties. The accompanying contingents play with bounce, but the album will appeal mainly to the nostalgically minded.

***KAY STARR** ("Movin'").—Capitol Mono T1254, Stereo ST1254.

Kay swings her throaty way through a tuneful selection ranging from "I Cover the Waterfront" to the recently resurrected "On a Slow Boat to China." Kay again proves she is tops as a rhythm singer.

***JERI SOUTHERN** ("Jeri Southern At The Crescendo").—Capitol Mono T1276, Stereo ST1276.

This album, recorded during an actual performance at the famous club on Hollywood's Sunset Strip, fully captures that intimate quality that Jeri has made her own. High spots are "I Thought of You Last Night" and "You Better Go Now"—songs identified with the after-hours singer.

MAC WISEMAN ("Great Folk Ballads").—London HA-D2217.

Authentic singing of timeless traditional ballads. One for the folk song collector's library.

DIANA DORS ("Swingin' Dors").—Pye NPL18044.

Diana reveals unexpected vocal talent on this album, and she is fortunate in having such brilliant backings from Wally Stott. But she would have been wiser to let "The Gentleman is a Dope" alone. With the Eydie Gormé record still fresh in mind, this is truly rushing in where a vocal angel has trodden. 13/2/60.

CONNIE FRANCIS ("Rock 'n' Roll Million Sellers").—MGM CS04.

Beat ballad exponent Connie Francis takes the key plunge straight into a batch of rock-'n'-roll hits. With a fierce backing from Ray Ellis she pays respects to such epics as "Heartbreak Hotel," "Tweedle Dee," and "It's Only Make Believe." Don't be put off by that rock-'n'-roll tag, this is a bright and breezy Hit Parade selection.

ROGER WILLIAMS ("More Songs of the Fabulous Fifties").—London HA-R2218.

Those LP buyers who have not yet met famed pianist Roger

Williams should do so without delay. His tasteful style of playing is a treat for any leisure moments. On this set, he includes a varied amount of past hits—"Tom Dooley," "All the Way," "It's Not for Me to Say" and "On the Street Where You Live." (20/2/60).

FRANKIE LAINE ("Frankie Laine/Balladeer").—Philips BBL7357.

Veteran Frankie Laine zooms back with an exciting collection of blues and work songs. Pick of the bunch is "Sixteen Tons" and "Stack of Blues." Other tracks worthy of mention include "Jelly Coal Man" and "Rocks and Gravel." This is Laine at his best. (13/2/60).

BRENDA LEE ("Grandma, What Great Songs You Sang").—Brunswick LAT8319.

Somehow, it's doubtful whether Grandma sang these songs in the same way Brenda Lee does. Now they get that rock beat to bring them up to date. Tracks include "Billie's The Jack" (first published 1913), "Pretty Baby" (1916), "Baby Face" (1926) and "St. Louis Blues" (1914).

JOHNNIE RAY ("On the Trail").—Philips BBL7363.

Johnnie Ray wrings the last drop of emotion out of Western classics, such as "Empty Saddles," "The Last Round-Up" and "Bury Me Out on the Lone Prairie." The result is one of the best Ray LPs for many years. (13/2/60).

JIMMIE RODGERS ("Twilight on the Trail").—Columbia 33SX1217.

The quiet-voiced Jimmie Rodgers joins the current Hit Parade posse to the West. And into his saddle bag he packs Western sagas, such as "Riders in the Sky," "High Noon," "Shenandoah" and "Empty Saddles." His attractive style plus the Joe Reisman backings make this a sure bet. (20/2/60).

BILLY WILLIAMS ("Half Sweet, Half Beat").—Coral LVA9120.

Billy Williams is a U.S. singer who has yet to make a solid mark on Britain. Williams is an experienced blues and gospel vocalist and although this LP is strictly staid at the pop fan, Williams breaks out in numbers such as "Smack Dab in the Middle."

BLUES, GOSPEL

JESSE FULLER ("Working on the Railroad").—Topic 10T59.

Jesse Fuller, the folksinger from California now appearing in this country, sings and plays blues and work-songs on this interesting collection—his second LP release in Britain. The long "Railroad Blues" is outstanding. 5/3/60.

MAHALIA JACKSON ("Great Gettin' Up Morning").—Philips BBL7326.

Mahalia Jackson never made a bad record, and this new album, recorded by John Hammond, contains enough gospel gems to please most lovers of the music. It does not quite reach the level of her "Newport '58" set, but "To Me It's Wonderful," "Tell the World," "He Must Have Known" and the title song are all triumphant performances. 27/2/60.

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American styling! A superb new finish in fabulous colours! And new Royal pick-ups, in light, safe, moulded plastic that can be used on any amplifier or wireless with pick-up contacts. Over 15,000 ohms impedance! Here's all you've ever wanted at the price you want to pay. Send for a brochure.

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Acoustic body that's smaller, less deep for easy handling with excellent performance. With the two-control Royal pick-up PP1, finished in coolest white, it's only

12 gns COMPLETE



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Solid 7

Fitted with the Royal 4-control pick-up, PP2, finished in smouldering red or a terrific turquoise, this solid model has...

ACOUSTIC STYLING

See the subtle shaping of the stylish body! Know why the SOLID 7 is solid value at

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To Rosetti of Fitzroy Court, London, W.1. Please send me illustrated brochure by return.

NAME.....

ADDRESS.....

Jazzshows Jazz Club

JJC

EVERY NIGHT AT 7.30
100 OXFORD STREET, W.1

Friday, March 4
"The Lone Cat"
JESSE FULLER—
the last of the great traditional blues
singers, will make his first appear-
ance at the club with the
BOB WALLIS STORYVILLE JAZZMEN

Saturday, March 5
MICKY ASHMAN AND HIS
RAGTIME JAZZ BAND

Sunday, March 6
KENNY BALL JAZZMEN
with **BERYL BRYDEN**

Monday, March 7
TERRY LIGHTFOOT'S
NEW ORLEANS JAZZMEN

Tuesday, March 8
GRAHAM STEWART AND HIS
NEW ORLEANS JAZZ BAND

Wednesday, March 9
"The Lone Cat"
JESSE FULLER
and the **CLYDE VALLEY STOMPERS**

Thursday, March 10
BOB WALLIS STORYVILLE JAZZMEN
Nurses and Forces in uniform admitted at
reduced rates, if members of the Club.

Club Subscription: 5/- per year.
Admission each Session:
Members 4/-, Guests 5/- (Sat. 6/-)

Full details of the Club from the Sec.,
J.J.C., 64-66 Oxford St., W.1 (LAN 0184)

KEN COLYER JAZZ CLUB

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

FRI. (7.30) Our Friends the
IAN BELL JAZZMEN

SAT. (7.30)
KEN COLYER JAZZMEN
SUN. (7.15) The exciting
STORYVILLE JAZZMEN
MON. (7.30)

THE "ALBERTS" and their
CONCERT ORCHESTRA
WED. (7.30) New Orleans to London
SAN JACINTO JAZZ BAND
THURS. (7.30)

KENNY ROBINSON BAND
ALL-NITE THIS SATURDAY AT MIDNIGHT
GRAHAM STEWART BAND and the
ROYAL BROUGH STOMPERS
Pay at Door All Sessions. Apply NOW for
Membership. 5/- till FEB. 1961.
Non-members admitted.

Chinese Jazz Club

BRIGHTON 8.15-11.30
Aquarium Winter Garden

FRIDAY, March 11
KENNY BALL JAZZ BAND
and now for Modern Jazz fans a
GALA OPENING NIGHT

SATURDAY, March 12, 8.15-11.30
and every Saturday with
TOP OF THE POLL
TUBBY HAYES QUARTET
with **PHIL SEAMEN** plus
B.T. Jazzmen

ALL NIGHT RAVE
SAT., March 19, 12 Midnt-6.30 a.m.
DILL JONES TRIO
STORYVILLE JAZZMEN
RIVERSIDE JUMP BAND

Tickets from Club or by post to:
Sec.: C.J.C. and send P.O. crossed
C.J.C. Tickets: 15/- Double Boy and
Girle-10/- Single. Velly Velly Good



18 Greek St., W.1. GER. 0216

DANCING NIGHTLY

Cabaret • T/V Lounge

TWO LICENSED BARS
Three Separate Floors
TROPICANA MUST BE SEEN
TO BE BELIEVED

CORONATION HALL (Kingston Balis)

Denmark Road • Kingston 7629

Saturday, March 5th • 7.45-11.45

IAN MENZIES

CLYDE VALLEY STOMPERS

and

TONY VINCENT AND HIS

JAZZ BAND

Tickets: Advance 5/-. Door 6/-. Licensed Bar

Don't just say "JAZZ"
Say "JAZZINTO"

THE SAN JACINTO JAZZ BAND

FOR THE HOTTEST BAND WITH THE NEW ORLEANS SOUND
Ring—ASHFORD (A59) 3397

JAZZ CLUB CALENDAR

Europe's world-famous jazz club!
Sam and Jeff Kruger's
FABULOUS FLAMINGO.
33-37, Wardour Street, W.1.
Ger. 1649. For comfort atmosphere.
Listen or dance. Guests welcome.
NEW SPRING TIME CHANGES:
FRI.: now 8-11.30. Doors open 7.30.
SAT.: now 7.30-12. Doors open 7 p.m.
SUN.: now 8-11. Doors open 7.30.

***FRIDAY (4th), 8-11.30:**
"Modern Jazz Package!" Every
Friday, make a date here with
Britain's top two small bands:
TUBBY HAYES QUARTET
TONY KINSEY QUARTET
Sage, Brannombe, Shannon, Seaman
We start later! Finish later! Try it!
***SATURDAY (5th), 7.30-midnight:**
"Saturday Spectacular!" Resident
group: **TONY KINSEY QUARTET**
plus! "Modern Jazz Jam Session,"
featuring **BENNY GOODMAN'S ALL-STAR**
with **HANK SHAW, LES CONDON**
(in "Battle of the Trumpets"),
Pat Smythe, Jurke Jenkins, etc. Don't
miss it!

***SUNDAY (6th), 8-11:**
Our new special "Sunday Show!"
Resident every week. TV's top jazz-
man, **DILL JONES TRIO** with guests
—this week: **KATHIE STOBART.** Also
weekly, **THE JAZZ COMMITTEE,**
with **Bert Courtney, Welles, Harvey,**
etc. Different faces! Different
sounds! Give it a try!
Comperes: **Tony Hall, Six Curtis.**
Membership: 10/- till Jan. 1961.
P.O. s.a.e., to 9, Woodlands, North
Harrow, Middx. Saves you 5/- every
week.

Tony Harris and Rik Gunnell
present
THE "ALL-NIGHTER" CLUB,
33-37, Wardour Street, W.1.

***FRIDAY, 11.30-4 a.m.:** The fabu-
lous **BILLY WOOD'S BAND.**
***SATURDAY, 12-6.30 a.m.:** THE
SENSATIONAL "JAZZMAKERS,"
Canley, Ross, Christie, Elston,
Wasser plus **Bobby Howlins Trio**
every session.
***SUNDAY AFTERNOON, 3-6 p.m.:**
Billy Wood's Jam Session. Comper:
Johnny Gunnell.
***AND DON'T FORGET**
OUR SENSATIONAL LUNCHEONE
JIVE SESSIONS MONDAY TO
FRIDAY, 12 noon-3 p.m. FABULOUS
FLAMINGO, 33-37, WARDOUR
STREET, W.1.

• FRIDAY (TODAY) •

A BABEL at the "Derby Arms,"
Upper Richmond Road, East Sheen,
every Friday: **THE JAZZ FOLLOWERS.**
Modern Jazz Quartet rave again to-
night.

A BABEL, BURTON'S, Uxbridge,
tonight: **HUMPHREY LYTTLETON**
and his band. Next Friday: **JAZZ**
COMMITTEE.

AT THE SWAN, Mill Street, KING-
STON: The **JOHN WEST** Quartet.
Thanks for last week. **Charlie**
Birchall.

BAKER — AND JAZZMAKERS!
Brilliance in jazz. **LUNCHTIME**
TODAY at FLEET STREET, Royal
Scottish Corporation, Fetter Lane.
Membership **FREE.**

BARLEY MOW closed tonight only.
Next week as usual.

BECKENHAM: KENNY "Romany"
ROBINSON JAZZ BAND.

BRUCE TURNER Jump Band, "Six
Bells," King's Road, Chelsea. 7.45.
Tro's membership valid.

CHINGFORD HATCH, Manor Hotel,
grand opening night: **MEMPHIS**
CITY JAZZMEN, 7.45 p.m. 3/-
Cooks members—free membership.

CLUB SATOHMO, White Horse Hotel,
Church Road, Willesden: **Eric**
Johnson Junction Jazzband.

CROYDON JAZZ CLUB, Star Hotel,
London Road, 8 p.m. until midnight:
KEN COLYER'S JAZZMEN and **Roger**
Spearing's Jazzmen.

CY LAURIE Club: Dave Nelson
Marlborough Jazzband. 7.30-11.

DICK CHARLESWORTH, Hudders-
field Press Ball (Town Hall).

EALING BROADWAY Club (oppo-
site station): **CHEZ CHESTERMAN'S**
SCINTILLA JAZZ BAND, 7.45-11.—
See Sunday, West Ealing.

FARNHAM, Church House: CLYDE
VALLEY STOMPERS.

FINCHLEY, Conservative Hall,
N.12: **GRAHAM STEWART!**

HAMPTON COURT, Thames Hotel:
MIKE DANIELS DELTA JAZZMEN
with **DOREEN BEATTY.**

HARRINGAY JAZZ CLUB!
HARRINGAY JAZZ CLUB!
MICKY ASHMAN'S RAGTIME J.B.
EVERYBODY WELCOME! But early,
please! "THE MANOR HOUSE,"
(opposite Manor House Tube), 8-11.30
(bar till 11 p.m.).

JAZZ AT NICKS: Tony Newton
Quintet,—"Old Tiger's Head," Lee,
7.30. Admission free.

LORD PALMERSTON, Forest Road,
Walthamstow: **SAN JACINTO JAZZ-**
band.

PUTNEY, COMMENCING NEXT
FRIDAY, with MULLIGAN-MELLY.—
See this column.

ROGER SPEARING, Croydon,
SOUTHERN JAZZ CLUB, Masonic
Hall, over "Old Red Lion," 640,
High Road, Leytonstone: **ERIC SILK'S**
SOUTHERN JAZZ BAND, with PATTI
CLARKE, guest NORMAN BUNCE
(saxophone).

STAN HAYWARD Modern Quartet,
Ricky's, 45, High Street, Kensington.

ST. LOUIS, Elm Park, Hornchurch:
DAUPHIN STREET SIX.

SUTTON, "RED LION": Johnny
Field Quartet.

TERRY EMPAGE JAZMEN, "Wood-
man," Ashted.

WEMBLEY: SOUTHERN STOM-
PERS, Strictly members only.

WINDSOR JAZZ CLUB, St. Leonard's Rd.,
Ex-Services Club, St. Leonard's Rd.,
BIG PETE DEUCHER'S
PROFESSORS OF RAGTIME
Kid Martyn's Ragtime Band,
Next Friday: **Graham Stewart, Bar.**

• SATURDAY •

AGAIN, RAY DEMPSEY and
JOHNNIE SCOTT, come to RICH-
MOND Community Centre with Syd
and **Betty Clements, Modern session**
tonight and every Saturday.

ALAN JENKINS' JAZZMEN, Por-
chester Hall, Baywater.

• SATURDAY—contd. •

A BECKENHAM RETURN: BILL
BRUNSKILL'S JAZZ BAND.—Harvey
Hall, Fairfield Road.

BALLADS AND BLUES: PEGGY
SEEGER, EWAN MCCOLL, JACK
ELLIOTT.—A.C.T.T., 2, Soho Square,
W.1 7.30.

BALLADS AND BLUES, SATUR-
DAY, MARCH 12: JESSE FULLER,
JACK ELLIOTT, DERROLL ADAMS,
ROBIN HALL, JIMMIE MAC-
GREGOR.—Islington Town Hall, 5
p.m. and 8 p.m. Tickets: 7/6, 5/-,
Dobell's, Collet's and B.B.A., 351,
Goswell Road, E.C.1.

CLUB TABOO—watch this column.
CROYDON JAZZ CLUB: GEOFF
BROWN'S JAZZ BAND.

CY LAURIE Club, Great Windmill
Street, W.1. 7.30-11: **Ian Bell Jazzmen.**

DICK CHARLESWORTH, Queen's
Hall, Burslem.

JACKS JAZZ Club, Palm Court,
Purley: **Brian White** and **Magna**
Jazzmen with **Dave Ritson's "Hi-Fives."**
Sorry, members only.

KID MARTYN'S RAGTIME BAND,
Hampton Court.

MEET PETE
AT CHISLEHURST CAVES,
(next to Chislehurst Station)

NEW STORYVILLE, Woolwich:
DAUPHIN STREET SIX.

RAVING AGAIN at New Malden—
SAN JACINTO JAZZ BAND. Ticket
holders only.

RICKMANSWORTH: SOUTHERN
STOMPERS, Strictly members only.

ROGER SPEARING, Chislehurst,
ROYAL FOREST Hotel, Chingford:
The sensational rockin' **LEE LYNCH**
and the **RANGERS.**

STORYVILLE JAZZMEN, Notting-
ham Jazz Club.

THE GEORGIAN JAZZ CLUB, High
Street, Cowley: **MIKE DANIELS**
DELTA JAZZMEN.

WOOD GREEN: GRAHAM
STEWART SEVEN!

• SUNDAY •

A ball at 7.15,
"Britannia," Sebastopol Road,
Lower Fore Street, **EDMONTON:**
"THE JAZZMAKERS,"
Alan Skidmore Quartet.
Girls: Last offer of free admission.

ABOARD THE "STEAM PACKET,"
Strand-on-the-Green, Kew Bridge:
Harry Salisbury Quintet plus guests.
Modern jazz. 7.30-10.30 p.m.

AFTERNOON, 3-6 p.m., CY LAURIE
Club: **Bill Brunskill Jazzband, EVEN-**
ING, 7.30-11: Cy Laurie Band.

ALL DISCERNING MODERNISTS
will be at the **STAR and GARTER,**
PUTNEY, to hear the VIC ASH
Quartet with **Brian Dee,** tonight 7.45 to
10.45. Thanks, **KENNY BAKER, DON**
SAYAGE, DON LAWSON.

BALLADS AND BLUES: JACK
ELLIOTT sings and tells the **Woody**
Guthrie Story.—"THE CROWN"
(beside Leicester Square Tube), 7.30.

CLUB OCTAVE: THE DAVE MORSE
Quintet returns with **Wally Henson**
to the greatest jazz atmosphere in
London.

COOKS—CHINGFORD, Royal Forest Hotel,
IAN MENZIES'
CLYDE VALLEY STOMPERS

FOLK MUSIC CONCERT, OEDIL
SHARP HOUSE, 2, Regent's Park
Road, N.W.1. 7.30 p.m.

GOUDIE CHARLES QUINTET,
Southend Jazz Club, 3-5.30 p.m.

HITCHIN, LEGION Hall, DICK
CHARLESWORTH CITY GENTS.

HOT CLUB OF LONDON, 7 p.m.:
KEN COLYER JAZZMEN with inter-
val pianist **RON VICKERS.**—Shake-
speare Hotel, Powis Street, Woolwich.

JAZZ AT NICKS: Wonderful
HARRY KLEIN, Eric Hitchcock
Group,—"Old Tiger's Head," Lee,
7.30. Admission free.

JAZZ WORKSHOP, Downbeat
Club, 20, Old Compton Street:
TUBBY HAYES QUARTET, 7-10.30.
Admission 4/-; membership 2/6.

NEIL MILLETT'S Jazzband, Wind-
sor.

QUEEN VICTORIA, North Cheam:
MIKE DANIELS DELTA JAZZMEN
with **DOREEN BEATTY.**

SEVEN STARS JAZZ CLUB (trad.),
Goldhawk Road, W.12. 7.45 p.m.

STAINES RE-OPENING: MONKS
JAZZ BAND.—Halfway House, Cause-
way, Licensed bar.

ST. LOUIS Elm Park, Hornchurch:
MICKY ASHMAN.

SUNDAY DANCE Club at Frascati,
Hanway Street, W.1. Members only,
7.30-10.30. New members welcomed.
For particulars, phone **Langham**
8171.

TONY VINCENT Jazzband, Clive
Wood Dance Studio, Park Road,
Hampton Wick.

VIADUCT, HANWELL: THE JAZZ
BANDITS with **George Brock, Jay**
Adams. Reconditioned dance floor.
7 p.m.

WEST EALING Broadway, "Green
Man," THE EXUBERANT SEVEN.
Calorescent, camarilla welcomed.

WINDSOR, Adelaide Hotel: NEIL
MILLETT'S Jazzband.

WOOD GREEN: NAT CONELLA'S
GEORGIA JAZZ BAND!

• MONDAY •

CY LAURIE Club: A Jam session
with **BRUCE TURNER, STAN GREIG,**
NORMAN DAY'S JAZZMEN.

DOBELL'S Record Recital Club:
VIC BELLERBY, Benny Goodman,
—"Marquis of Granby," Cambridge
Circus. Admission 2/-.

GOLDERS GREEN, "Refectory":
KEN COLYER'S Jazzmen, 7.30 p.m.
Licensed.

GOUDIE CHARLES QUINTET,
Ricky's, 45, Kensington High Street.

LEBEC SWINGTET, Forester's
Arms, Footing Broadway.

LONDON JAZZ SOCIETY presents
OWEN BRYCE JAZZ BAND,
All old and new members welcomed.
Amersham Arms (opposite New Cross
Station).

NEIL MILLETT'S Jazzband, Grove
Tavern, Norbiton.

PURLEY: PANAMA JAZZMEN,
Saffron Valley and Vampires.

THE NEW DOWNBEAT CLUB,
"Manor House" (opposite Tube):
THE DOWNBEAT SIX, Les Condon,
Shake Keane, Jackie Sharpe, Terry
Shannon, Jeff Clyde, Lennie Breslow,
plus **Stuart da Silva Trio, 7.30-11.**
Licensed bar.

• MONDAY—contd. •

TROG'S "Six Bells," King's Road,
Chelsea: **WALLY FAWKES, Dick**
Laurie.

WELWYN GARDEN, Cherrytree
Hotel: **Mick Mulligan Jazzband** with
Melly.

• TUESDAY •

A babel, 8-11,
"Plough," Ilford Lane, Ilford:
"THE JAZZMAKERS,"
Vernon Quantrell Quartet.

AYLESBURY JAZZ Club: Micky
Ashman's Ragtime Jazzband.

AYLESBURY JAZZ CLUB,
11 p.m. Fri. Mar. 25-7 a.m., Sat. 26:
ALL-NIGHT JAZZ BALL!
Watch this column weekly.

BARNET, Assembly Hall, Union
Street: **Dauphin Street Six.**

BROMLEY, KENT, "White Hart,"
High Street, 7.30: **MIKE DANIELS**
DELTA JAZZMEN, with DOREEN
BEATTY.

CY LAURIE Club: Kenny Robinson
Jazzband, 7.30-11.

HARROW JAZZ CLUB, British
Legion Hall, South Harrow: **KEN**
COLYER JAZZMEN.

JACKS JAZZ Club, St. Peter's Hall
South Croydon: Grand opening with
Brian White and the **Magna Jazzmen,**
Dave Carey's Jazzband, 7.45-10.45.
Membership only.

JAZZ ACTON.—See back page.

"JAZZ GOES TO COLLEGE" (Ronnie
Scott's Club): **Vibes man, LENNIE**
BEST, with **Michael Garrick's Trio,**
James Kellas' Quintet.

MORDEN: KENNY BALL JAZZ-
MEN.—"The Crown" (opposite
Morden Underground).

SAN JACINTO Jazzband, "Lord
Palmerston," Hounslow.

STORYVILLE JAZZMEN, Dream-
land, Margate.

TERRY EMPAGE JAZMEN, "Com-
modore," Kingston.

THE CROWN, TWICKENHAM,
every Tuesday: Dancing to **The**
Miners' Polk, Blues, Country and
Western. Admission 2/6. Membership
6d.

WOOD GREEN: THE FABULOUS
FAIRWEATHER-BROWN BAND!

• WEDNESDAY •

A BALL AT "THE BELL,"
Forest Road, Walthamstow:
EDDIE THOMPSON TRIO
featuring **KATHY STOBART;**
Alan Ellis Quartet.

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

CATFORD, "TIGER'S HEAD,"
Bromley Road: Special celebration
month! **THE CY LAURIE JAZZ-**
BAND.

CY LAURIE Club: Dave Nelson's
Marlborough Jazzband, 7.30-11.

DAGENHAM JAZZ CLUB, Royal
Oak Hotel: **SONNY MORRIS JAZZ-**
MEN.

DICK CHARLESWORTH, Theodora
Jazz Club "Dolphin," Uxbridge Road,
Slough.

DICK CHARLESWORTH, Slough,
ENFIELD JAZZ CLUB, Howard
Hall, High Street, Ponders End:
Kenny Ball Jazzband.

GOUDIE CHARLES Quintet, Farm,
14, Monmouth Street.

I.C.A., 17, Dover Street, W.1, 8 p.m.:
SANDY BROWN, "Personal Choice";
ALAN MORCAN, "British Jazz Since
1945."

KEN COLYER'S Jazzmen, "White
Hart," Southall.

KID MARTYN'S RAGTIME BAND,
Purley.

MODERN JAZZ at Lacey Hall,
Hazlewood Lane, Palmers Green,
featuring the **Roger Shipp Quintet,**
8 p.m.

PURLEY: KID MARTYN and
ROGER SPEARING, Four hours jazz!

ROGER SPEARING, Purley.

STUDIO '51 welcomes all New
Orleans fans. Meet the **SAN JACIN-**
TO JAZZ BAND.

ST. ALBANS, Market Hall: Terry
Lightfoot Jazzmen.

TERRY EMPAGE JAZMEN, "Organ
Inn," Ewell.

• THURSDAY •

A ball, "White Hart,"
HORNCHURCH:
DILL JONES & KATHY STOBART,
AT ACTON!
TUBBY'S PLACE,
White Hart Hotel,
with **TUBBY HAYES QUARTET,**
Licensed bar. Two bands, 7.30.

BLUES AND BARRELHOUSE,
"Roundhouse," Wardour Street.

BRACKNELL JAZZ CLUB, The
Bridg House, Wokingham Road:
DICK CHARLESWORTH CITY
GENTS, Bar.

CHRIS BARBER CONCERT, High
Wycombe Town Hall, March 17.

CY LAURIE Club: Sonny Morris
Jazzmen, 7.30-11.

DICK CHARLESWORTH, "Bridge
House," Bracknell.

"GROOVEYARD," Prince of Wales,
Dalling Road, Hammersmith: **Goudie**
Charles Quintet.

GUILDFORD, Wooden Bridge
Hotel: **GRAHAM STEWART.**

SUNBURY CLOCK, Ex-Servicemen's
Club: The **SAN JACINTO JAZZ-**
BAND.

WATFORD JAZZ CLUB, United Ex-
Servicemen's Club, St. Albans Road:
CY LAURIE JAZZ BAND.

RONNIE SCOTT'S CLUB

38, Gerrard St., W.1. Tel: GERrard 4752

THIS WEEK:
POT-HOLING EXPEDITION
—bring your own Pots!

FRIDAY, March 4th—2 SESSIONS—7.30-
11.30: Debut of the new resident Group,
The Quintet! With **Tony Crombie, Jimmy**
Deuchar, Stan Tracy, Kenny Napper and
Ronnie Scott, plus the **Eddie Thompson**
Trio and special guest—**Alto Sax star, Derek**
Humble! **MIDNIGHT-5.30 a.m.:** All
Night Jam Session, featuring **Crombie, Tracy,**
Napper, Scott and many famous guest stars!
SATURDAY, March 5th—2 SESSIONS—
7.30-11.30: New Star **Pete King** and his
Quintet featuring the trumpet of **Gus Gal-**
braith! Plus **The Quintet!** **MIDNIGHT-**
6 a.m.: All Night Jam Session featuring **The**
Quintet! (**Tracy, Napper, Scott, Deuchar,**
Crombie) plus many guest stars. **SUNDAY,**
March 6th, 7.30-11: the great **Alto Sax star,**
Derek Humble with his Quartet, featuring
Pat Smythe, plus **The Quintet!** (**Tracy,**
Napper, Deuchar, Crombie, Scott.) **MON-**
DAY, March 7th, 7.30-11 a.m.: Jazz
Cafe, Records and Jam Sessions. Admission
1/6. Members' guests 2/6. **TUESDAY,**
March 8th, 7.30-11 p.m.: Jazz Goes to
College. **WEDNESDAY, March 9th,**
7.30-11.30 a.m.: The new **Ian Pearce** Quintet
with **Jim Lawless** and **Dick Lowe,** plus **Record**
and **Jam Sessions.** Admission 2/- members,
3/- guests. **THURSDAY, March 10th,**
7.30-11.30 a.m.: **Rehearsals** and **Small Band**
by the 5-piece **Ronnie Scott Orchestra,** plus
Records and **Jam Sessions.** Admission 2/-
members, 3/- guests.

Full Coffee Bar service at all Sessions.
This week's speciality: **GOORNIHNT**
PASTIES!

Membership is available from **Pete**
King 38 Gerrard St., W.1, by s.a.e. or
in person, for 10s. up till January, 1961.

SUNDAY Night

(March 6th)
is

DANKWORTH CLUB NIGHT

at the
MARQUEE

165 Oxford Street
7.30 to 11 p.m.
plus
JOE HARRIOTT'S QUINTET

JAZZ

at the

Club El Toro

253 Finchley Road, N.W.3
EVERY TUESDAY, MARCH 8:
VIC ASH
with
RUDY JONES ALL-STARS
7.30—Midnight • Admission 6/-
LICENSED BAR

CONWAY HALL

RED LION SQUARE, HOLBORN

FRI., MARCH 11th & 18th
at 7.30 p.m.

WOODY GUTHRIE'S SINGING PARTNER!
CISCO
HOUSTON

The great American Folk and Western
Singer—with

STEVE BENBOW FOLK FOUR
STEVE BENDOW, JIMMY SHIRLEY JACK,
BENBOW MCGREGOR, BLAND FALLON
ALEX KORNER & CYRIL DAVIES
ROY GUEST

Tickets 7/6 and 5/-. BOOK NOW at
COLLET'S, DOBELL'S, or at the door.

Booking for all Functions
★
Davy Keir's
ELIZABETHANS
Croydon 1815

DE MONTFORT HALL • LEICESTER

THURSDAY, MARCH 10. 6.35 & 8.50 p.m.

In association with **Harold Davison, Arthur Kimbrell** presents
NORMAN GRANZ, "JAZZ AT THE PHILHARMONIC"

ELLA FITZGERALD

AND A BIG ALL STAR JAZZ SHOW

Balcony 20/-, 16/6. Gallery 12/6, 10/6. Stalls 15/-, 12/6, 10/6, 7/6
SEATS AT MOST PRICES FOR THE 6.35 P.M. SHOW.
ONLY Balcony 20/-, 16/6. Stage 6/6. Standing 3/6 for 8.50 p.m.

Municipal Box Office, Charles Street, Leicester, or
Arthur Kimbrell, 35 Rugby Rd., Hinckley, Leics. Enclose S.A.E.

PERSONAL 1/- per word

ALL BRASS instruments taught beginners to advanced.—Parkers, 6, Dansey Place, W.1, Gerrard 8994.
ARRANGING / COMPOSING. Modern, progressive correspondence tuition.—Write School of Contemporary Arranging Techniques, Box 6306, "MM" or phone: Ter. 7717.
BASS TUITION.—W.1, 7327.
CLIFF ROGERS Accordion, Piano, Saxophone, Clarinet, modern tuition; personal postal.—Larkswold 1519.—48, Thorne Road, Walthamstow.
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Dinah Dee misses 'quake horror

DINAH DEE and her 10-piece All-Girls Orchestra, reported "unaccounted for" following the big earthquake in Morocco's port of Agadir on Monday, are safe and sound.

DON'T MISS

The Truth About Teenagers
NEXT WEEK

JURYMAN HUMPH

Humphrey Lyttelton makes his first appearance on BBC-TV's "Juke Box Jury" on April 30.

Manchester-born pianist Dinah and her outfit are currently playing at the U.S. Air Force Base at Ben Guerir in Morocco—some 170 miles from the scene of the disaster.

Jack Conway, of the Tito Burns Agency, told the MM on Wednesday: "We were terribly worried about Dinah and her girls. I immediately put in a call to the American Information Service at Ruislip, and I am happy to say the girls are all safe. Following their tour in Morocco, they go on to Spain. They are due home in May."

'FINGS AIN'T WHAT THEY USED T'BE'



Twelve top stars were at HMV's Abbey Road studios on Sunday to record an LP of "Fings Ain't What They Used T'Be." And here are some of them with EMI executive Norman Newell (wearing glasses) during the final run-through. They are (l-r) Alford Marks, Joan Heal, Sidney James, Tony Osborne, Rita Williams, Lionel Bart and Marion Ryan. Other stars on the disc, skidded for a mid-March release, are Alfie Bass, Harry Fowler, Adam Faith, Tony Tanner and John Barry. "Fings" is currently running at London's Garrick Theatre.

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PRESLEY SAYS GOODBYE

From **Nancy Banks-Smith**

THE U.S. Army staged a real "Hollywood production" Press reception for their most famous soldier — Sergeant Elvis Presley—when the singer ended his two years' service on Tuesday.

Hundreds of photographers, a battery of film cameramen and reporters from all nations attended the Ray Barracks at Friedberg at 9 a.m. to quiz Presley.

Presley told me that one of his first jobs would be to get back to the recording studios.

"No new records of mine have been released in the States for 10 months," he said. "In this business, this is far too long. You are likely to be forgotten."

"And it's no use being envious of the guys who've tried to make it while I've been away. I've been up the same road myself. I don't look on them as rivals. I admire Cliff Richard, Marty Wilde and Tommy Steele."

Presley flew to the States on Wednesday.

What a TRIUMPH!



DISC STAR HITS AT BRITISH DEEJAY BAN

DECCA singer Alex Murray this week smacked back at the disc jockeys who have banned his "Teen Angel" disc. Leading British deejays will not spin the disc, which deals with a girl's death in a rail crash. They say that it is "revolting," "trashy" and "obnoxious."

"Why this mass inquisition?" Murray demanded on Wednesday. "It is just a humble little song which dares to mention death."

"Deejays must think that death is immoral or obscene and should be hidden from the public eye. But poets, novelists and playwrights have used the same theme for centuries and nothing has been said."

'Trash'

"Why don't deejays play the number and let the British public give their verdict?"

"And, anyway, look at some of the trash that deejays do play. Immediately following the death of Buddy Holly they plugged 'Three Stars.' Then they humiliated Britain by playing 'Battle of New Orleans' and they are now playing 'Battle of the Bismarck,' a number which makes a song and dance about a great human tragedy."

PIT CHANGES AT GLASGOW EMPIRE

OWEN WALTERS, recently appointed Musical Supervisor for Moss Empires, has made extensive changes at Glasgow Empire.

There are now ten new sidemen in the theatre's fifteen-piece orchestra.

And MD Bobby Dowds is leaving this week-end after eight years. Taking over for three weeks is Gordon Rolfe, MD at Edinburgh Empire.

Eve Boswell next star at Safari

Eve Boswell and Paddy Roberts star at the Safari Club, W., for the week commencing on April 4.

MD at the Safari is Les Ward, who leads Charles Scott (bass) and Peter Anderson (dr.). Girl singers featured with the group are Dolores Mantez and Brenda Hayes. (See picture on centre pages.)

Young piano star dies at work

JIMMY HILTON, pianist with accordionist-leader Eddie Mendoza at Douglas House, the USAF club in London, died during the band's interval on Saturday night.

When he failed to come back on the stand, Eddie searched and found him dead in a room backstage. Aged 25, he leaves a widow, Brenda.

He came from Wigan, where he played for Ted Lowe, at the Empress Ballroom. Joining Eddie three years ago, he was resident at Butlin's Hotels, Cliftonville and Salden, and toured Germany, before going to Douglas House.

Publicity chief

John P. Guy has been appointed publicity manager of Top Rank Records. He has been press officer since last year.

His appointment follows the recent promotion of Top Rank advertising manager P. A. L. Skinner to the post of marketing manager.

STOP PRESS

The London University Jazz Band won the Inter-University Jazz contest finals in London on Wednesday. (Report and picture next week.)

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