

Melody Maker

JANUARY 11, 1958 World's Largest Sale EVERY FRIDAY 6d.

INSIDE
FIVE-PAGE
GUIDE TO
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LPs
INSIDE

'6-5' RUNS RIOT

"SIX-FIVE SPECIAL" is big business! So big that promoters, disc companies and a film company are all cashing-in on the name of BBC-TV's top teenage show.

The programme's six million fans will be able to take their pick from these three touring shows with the magic name on their bills.

The 'regulars'

- Harold Fielding's "The Six-Five Stage Show" kicked off a series of Tuesday and Wednesday shows at Leicester and Hull this week. Fielding has netted one of the TV programme's two producers, Jack Good, its scriptwriter Trevor Peacock and "Six-Five" regulars Jo Douglas, Pete Murray and Freddie Mills.
- Also starred are the John Barry Seven, Cab Kaye's Quintet and the Five Dallas Boys.

Wee Willie Harris

- "Stars Of The Six-Five Special At The 2 Fs" presented by Arthur Fox and Paul Lincoln, opened a Variety tour at the Metropolitan, Edgware Road, this week.

Topping this bill is Wee Willie Harris, with Les Hobeaux, the Most Brothers, comedian Dickie Dawson and Tony Crombie's Rockets.

- "Stars of Six-Five Special" opens at the Gaiety, Salisbury, on Sunday. It is presented by Joe Collins and Farrester-George Productions.

Set for 21 one-night stands, it will star Don Lang's Frantic Five. Kenny

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The "Six-Five" hosts—Josephine Douglas and Patsy Murray—pictured at last Saturday's rehearsal.

JERRY LEE PLANS SPRING TOUR

JERRY LEE LEWIS—whose "Great Balls of Fire" recording has rocketed to third place in the British top-selling lists—is likely to tour Britain in May.

Lewis may make a four-week tour of top British Variety dates and also appear on television.

London agent Harry Foster has been negotiating the tour with the William Morris Agency of New York.

In the balance

The Spring visit of another top American recording attraction—the Everly Brothers—is still in the balance.

A spokesman for General Artists Corporation, New York, said that it would be difficult to work the three-week tour in due to TV and recording commitments, but every effort was being made to get the boys to Britain in March.



OBJECTION!

IMPRESARIO Harold Fielding has objected to theatre billing that included the name of Tommy Steele.

Steele's name was shown on bills in connection with a show at the Metropolitan, Edgware Road, "Stars Of The Six-Five Special At The 2 Fs."

Johnny (Ma) Otis talks of Britain

HOLLYWOOD, Wednesday.—The "Ma, He's Making Eyes At Me" man may be bound for Britain.

Johnny Otis, rock-'n'-roll bandleader responsible for the record that has now climbed into Britain's top disc slot, wants to tour Britain. He has already discussed the project with a London agent

And Marie Adams

He may bring with him his show, which includes Marie Adams and the Three Tons of Joy.

"Ma, He's Making Eyes At Me," entered the MM's list of record best-sellers in mid-November, and steadily climbed to the No. 1 position.

Otis's follow-up disc on the Capitol label, "Bye Bye Baby," is already on its way to becoming another hit.

Bill Broonzy may never sing again

Big Bill Broonzy, who made his third visit to Britain last February, may never sing again.

In a letter this week to MM jazz columnist Max Jones, Brother John Sellers says that Broonzy is expected to return to hospital for a third operation on his lung in the near future.

THIS is a shot from Elvis Presley's new MGM film "Jailhouse Rock." Elvis—as an ex-convict who makes Show Business nightmare—is pictured in a scene with starlet Jennifer Holden, one of the two girls who fight over him in the film.

In this film Elvis is out to capture a more adult audience. Doug James, assistant publicity director to MGM, told the MM: "Not only will he cater for the teenagers and teenagers but also for the family audience." Presley's British fans can see the film next Thursday (16th) when it opens at the Empire, Leicester Square. It has its general release on February 17.

'FLU STOPS DONEGAN

SKIFFLE king Lonnie Donegan was unable to appear in the pantomime "Aladdin" at Chiswick Empire on Monday because of flu.

On Tuesday he played his rôle of Wislone Washburn, but was unable to do his act with his Skiffle Group. He was able to resume the full act on Wednesday.

First 'top'

On Sunday, Lonnie stars in the first of ABC-TV's "Top Numbers" to be seen by London viewers.

"Top Numbers" is taking over the Sunday late-night spot from the "Jack Jackson Show," which has moved to 6 p.m. on Saturdays to combat BBC-TV's "Six-Five Special."

£500 CLUB RAID

FINES totalling £500 were imposed at Westminster City Hall last Thursday following a police raid on the Cy Laurie Club.

The Club, and the owner of its premises at Great Windmill

Street, W. Mr. A. A. McAlister, were each fined a total of £250 with £3 5s. costs.

The pleaded guilty to five summonses for allowing non-members into the Club without being signed in by members.

ERROLL GARNER ON FLYING VISIT



At a Press reception, staged for him by Philips Records on Thursday of last week, American piano star Erroll Garner met some 120 journalists, musicians, and radio record and TV men.

Among them were the three British pianists seen in this MM picture. They are (l-r.) Tommy Scott, Bill McGuffie and Phil Jones. (See also pages 9 and 10).

TEENAGERS QUEUED SIX BLOCKS TO SEE

Dates with the Stars

(Week commencing January 13)
Walt Whitfield ATWELL
 Pantomime: Granada, Woolwich
Eve Boswell
 Pantomime: Palace, Manchester
Max Stryker
 Season: Opera House, Manchester
Bob Gort
 Pantomime: Granada, Woolwich
Bill Day
 Season: Adelphi Theatre, W. Lorrain
Lorraine Desmond
 Pantomime: Regal, Hull
Lennie Donegan
 Pantomime: Empire, Chiswick
Morton Fraser's Harmonica Band
 Pantomime: Palladium, W. Nat
Donna Woodcock
 Season: Empire, Glasgow
Sandra: Civic Hall, Wolverhampton
 Tuesday: Town Hall, Cheltenham
 Wednesday: Albert Hall, Nottingham
 Saturday: Town Hall, Birmingham
David Hughes
 Pantomime: Granada, Woolwich
Audrey Jeans
 Pantomime: Hippodrome, Birmingham
Dave King
 Pantomime: Empire, Finlayson
Mario Lanza
 Sunday: De Montfort Hall, Leicester
Chas. McDevitt
 Thursday: Royal Albert Hall
Wednesday: Empire, Liverpool
Wednesday: Savoy Ballroom, Scarborough
Friday: Royal Arcade Ballroom, Bristol
Saturday: Royal Hall, Hereford
Friday: Theatre Royal, Worcester
Holywell
 Pantomime: Empire, Liverpool
Lita Roza
 Pantomime: Rialto, York
Edna Lavage
 Pantomime: Regal, Hull
Tommy Steele
 Pantomime: Royal Court Theatre, Liverpool
Yvonne Littlewood
 West, Metropolitan, W.
THE THREE MATE SISTERS
 Season: Opera House, Manchester
THE BISHOPS
 Season: Prince of Wales, W. Sicily
VALENTINE
 Pantomime: Theatre Royal, Newcastle
Hedley Ward Yrie
 Pantomime: Connaught Theatre, Worthing
David Whitfield
 Pantomime: Palladium, W. YAMA
 Season: Opera House, Manchester

\$100,000 OF ROCKING STARS

From REN GREVATT

NEW YORK, Wednesday.—Alan Freed's all-star rock-'n'-roll show has broken every existing record at New York's Paramount Theatre.

During the first week of the 12-day run, when the teenagers were on Christmas holidays from school, the queues were up to six blocks long.

Headliners included Jerry Lee Lewis, Fats Domino and his Band, Jo Ann Campbell, Danny and the Juniors, the Crickets, the Everly Brothers, Paul Anka and the Shepherd Sisters.

The latent budget was over \$100,000 but Jerry Freed was expected to come out with a net profit of close to \$50,000 when the counting was complete.

JERRY LEE LEWIS

Rotting, rotting . . .
ROST impressive performer of all was the ranting, raving, stomping Jerry Lee Lewis whose frantic rock and rolling and piano playing literally fractured the audience.

The music hysteria reached a crescendo when Lewis took over, to the point where the shrieking and stomping very nearly eclipsed the music.

THE EVERLY'S

Strongly received
THE Everly Brothers and their Crickets were also strongly received but Domino, though always highly regarded as a record sound, did not jell as an in-person act.

The music hysteria failed to carry over the tumult. In fairness to Domino, however, it seems that as part of a long parade of acts, in which nobody does more than a couple of tunes, he never had a chance to get sufficiently warmed up.

WILL GLAHE

Hit disc—German
FAMOUS German polka maestro Will Glahé, whose London record of "Liechtensteiner Polka," is a hit here, arrived on Monday by Swissair from Dusseldorf.

Though Glahé, whose "Beer Barrel Polka" was a hit two years ago, speaks only German, he was due to guest on the Patti Page "Big Record" show tonight.

A deejay schedule was also being lined up, though it appeared an interpreter would be required for a jock to carry out a conversation with the visitor.

EDMUNDO ROS

Hit disc—British
INDON Records will also be introducing a new act to Edmundo Ros to local jockeys.

Hee Merrill made them all sit up!

From BURT KORALL

NEW YORK, Wednesday.—More placid personalities in jazz made the headlines this week as a result of opening night difficulties encountered at Mr. Kelly's in Chicago.

It seems Helen tried to quiet down a table of loud-mouths during her first show at the club. Several local newspapermen took offence and said so in print. Jimmy Durante jumped to her defence.

Soon half the town became embroiled in the pros and cons of a performer's right to request audience attention. The debate broke out in the press and continued in the pages of a number of publicists, and was finalised with Miss Merrill emerging as somewhat of a heroine.

ERNIE HENRY

Dies in his sleep
IAST week, Gillespie also star Ernie Henry failed to

show up for a matinee with the band at Sugar Hill in Newark. Dizzy phoned his home to ask what had detained him.

When Henry's mother went into his room to see why her son had not left, she found him dead. He had died in his sleep.

First discovered by Tadd Dameron in 1947, Ernie Henry worked with the Gillespie big band in the late forties, and on the club circuit in the company of such stars as the late Fats Navarro, Charlie Ventura, George Auld and Max Roach.

Gillespie Band folds

NEW YORK, Wednesday.—One of the few remaining great orchestras in big band jazz hit the dust this week when Dizzy Gillespie, after many weeks of indecision, finally and reluctantly decided to disband.

The band played its final week's engagement over the holidays at a Newark, New Jersey, night club. Now Gillespie is busy organising a quintet, in which a featured attraction will be Scotty Witt.

"This was a tough decision for me to make," Dizzy told me, "but there had been too many layoffs and it just wasn't economically possible to keep it going."

The band, originally organized with the help of Quincy Jones in the spring of 1956 for the historic first State Department-subsidised tour of the Middle East, subsequently played a similar tour in South America.

Ever since then, Gillespie had struggled against booking problems in an attempt to get together what many critics considered the greatest new big band in contemporary jazz.

Leonard Feather

DOMINION TOUR HIT BY MALTA GRISS

DOM MINTOFF and Malta's parliamentarians have put paid to a projected tour in Malaya by Johnny Duncan and his Blue Grass Boys.

Basist Jack Fallon said at Bradford last Saturday: "We had planned a tour of one-night-stands. Now we only hope that the tour might go on when things have cooled down."

The Duncan group, a string of one-nighters lined up and will appear on "6-6 Special" on January 26.

BELFAST.—Solly Lipitz and his Muskrat Ramblers last week brought Government House, Hillsborough, to their first jazz band to be invited.

LANCASHIRE.—Trombonist Geoff Counsell left Accrington's Jackson-Dredshaw Jazz Band at the week-end. Jim Rigby, from Darwen, takes his place.

LIVERPOOL.—Frank Hesty has opened an instrument store in Whitechapel.

NORFOLK.—Paul Chris and his Blue Madras last week at the Osaino Ballroom, Hunstanton, after three years.

LUTON.—Luton's first Sunday traditional jazz club opens at the Cresta Ballroom on Sunday with the Delta City Jazzmen.

YORKSHIRE.—Name bands due at Sleaford Corn Exchange include Johnny Denmark (Monday), O.T.A.M. Street Siren (January 18) and Mick Mearns (January 25). (19th change in the Billy Hay Band took place because restaurant at Ford Majestic Ballroom finds it impossible to accommodate replacing Tommy Smith.)

MIDLANDS.—Sunday concerts continue at the Coventry Leisure club week-end with a visit from the Sid Phillips Band (Monday), Fred Snow (19th), Humphrey Lyttelton (20th) and the Lewis and Basil Kirchin (February 3).

Jerry Dawson

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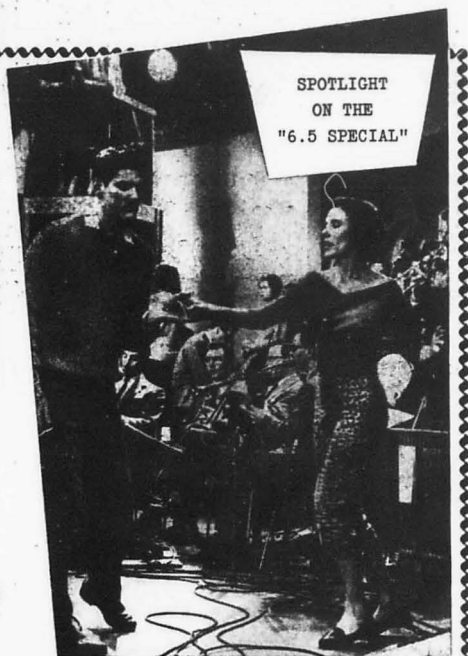
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"6.5 Special" regulars are (above, l.-r.) Don Lang, Pete Murray, Josephine Douglas and Freddie Mills. On right, Pete and Jo give to Johnny Dankworth's Orchestra.



SPOTLIGHT ON THE "6.5 SPECIAL"

The kids take over

THE fuss and commotion of another "6.5 Special" rehearsal was on. A note of hysteria was in the floor manager's shout for quiet. The amplified voice of the unseen producer was the tenuous thread of control running through the chaotic scene.

by **TONY BROWN**

The Man from the Record Company gazed around benignly. "Best plug spot of all,"

he said. Did that only mean that it was tops for rock-'n'-roll performers? "Not at all," he said. "Even the biggest stars try to get on '6.5 Special' now. Clamour for it."

A single performance on the programme, the man assured us, is sufficient to make record sales leap immediately. "And it won't make any difference moving the Jack Jackson Show to six o'clock on Saturdays, '6.5 Special' is still the kids' programme."

To many adults, the "kids' programme" seems an odd hotch-potch of much that is good, bad and indifferent in pop entertainment. The mixture, at best, is unstable. Sometimes musical weaknesses are stiffened by liberal shots of goonery; at others, second-rate comedy is relieved by a musical performance of professional merit.

At least one musician at the run-through we attended seemed to feel this.

● Changed

"What a drag," he murmured in our ear. "Some weeks they rehearse nothing but comedy; this week, it's all music."

As he'd been in the studio since 10 a.m. a little boredom was, perhaps, pardonable. The "6.5 Special" has changed direction somewhat since the early missionary days. Then, the idea was apparently to use rock-'n'-roll as the bait to bring our teenagers into contact with some of the finer things in life.

Concert pianist Poulisnoff once played the kids into a goggle-eyed stupor. Freddie Mills has only latterly grown into his cap-and-bells rôle. He was originally a muscular interpellator to guest athletes.

Nowadays, of course, Freddie dons any garb for a giggle and often succeeds in being funnier than the professionals.

● A blend

The men who preside over the "6.5 Special" are Jack Good and Dennis Main Wilson. They produce an alternate week.

Main Wilson, a recent recruit from radio, will very likely retain his sanity. He used to produce the Goons.

His rule is based on the blind science that binds determination and BBC charm.

"Will you keep down while Rosemary's singing, Johnny?"

continued on page 12

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No more Sunday shows



RENDELL SIX TO AIR IN GERMANY

THE Don Rendell Jazz Six flies to Germany tomorrow (Saturday) morning to broadcast from Baden-Baden with an orchestra led by American arranger Eddie Sauter. Don will be featuring originals by trumpeter Bert Courtney, trombonist Eddie Harvey and other members of the group. The band files home on Monday. Drummer Phil Seaman has left the group and is replaced by Andy White.

The "Jack Jackson Show" this weekend moves to its new Saturday evening slot after two and a half years of Sunday evening. And among stars appearing in the final Sunday show were Lita Roza and Terry Dene, seen tobevel during rehearsals.

The Polka Dots

A new vocal group, the Polka Dots, makes its debut on Gerald's TV show "Gerry's Inn" on Monday. Line-up is Jimmy Walker, Don Riddell, Joe Temperley and former Johnny Dankworth singer Tony Mansell.

CHOIRBOY SINGS AT STADIUMS

HUMPHRY LIVES CLUB RETURN

HUMPHRY LYTTERTON was 11 the star of St. Albans Jazz Club's third birthday celebration on Monday. Fans from four counties—Herts, Beds, Bucks and Midds—crowded the Market Hall for the four-hour session. **Sid Stamm:** "I haven't played a Club session outside for nearly three years and I have thoroughly enjoyed it." On the session was tenorist Joe Temperley, who has taken over from Kathie Stohart as dep for the band's Jimmy Skidmore, who is still on the sick list following an operation.

Steve Lawrence in Allen TV Show

American singer Steve Lawrence, who last week married Cydne Gorson, is scheduled to star in the second programme of the ABC-TV series "Steve Allen Show," on January 25. The series starts tomorrow (Saturday) and will be seen in the North and Midlands. Stars appearing include Rosemary Clooney, singing film star Tony Martin and the Guy Lombardo Orchestra. See also centre page.

A FORMER Maldstone choirboy is to be launched into the world of rock-'n'-roll next week.

On Monday, the first record by 16-year-old singer-guitarist Bill Kent will be on sale on the Decca label. Titles are "The Prettiest Girl In Town" and "Hasty Words" and the accompaniment is by an all-star orchestra directed by Malcolm Lockyer. Being lined-up for him are spots in the two top teenage TV programmes—"Six-Five Special" and "Jack Jackson Show"—and a nationwide Variety tour.

Stormaker

Launching him is London agent Hyman Zahn—the man behind Terry Dene, Laurie London, Marty Wilde, Wes Willie Harris and Colin Hicks. His manager is 21-year-old bar proprietor Paul Lincoln, who told the MM: "He will have the opportunity and support to rival Tommy Steele and Terry Dene."

Jim Dale escapes in car smash

Jim Dale had a lucky escape when his car overturned at Desborough on Saturday. His father was taken to hospital with injuries, but where he was treated for lacerations.

Marie Benson back with Show Band

MARIE BENSON will once again be featured with Cyril Stapleton and his Show Band when she starts a series of airings in the BBC's "Saturday Show" from January 25. The broadcast goes out at luncheon time in the Light Programme. Marie has not been heard in a series with the Staggers in September, 1955. She takes over the vocal spot in the "Saturday Show" from Joan Small.

Dankworth—guest at the Marquee

Johnny Dankworth will be guest artist with the Bill Acres Trio at London's newest jazz club, the Marquee, Oxford Street, W. on Sunday. Over 600 people packed in the club for its opening night last Saturday. The Bill Acres Trio are both booked for BBC-TV's "Six-Five Special" from Newcastle on January 18.

SYD DEAN OPENS AT ORCHID, PURLEY

Syd Dean opened at the Orchid Ballroom, Purley, on Tuesday, after 12 years at the Regent, Brighton. His 13-piece band is unchanged, except for the addition of singer Shirley Western, who has been with Don Smith at the Cresta Ballroom, Luton. Don Archell will remain with Syd until the time being as guest vocalist.

Ella wins award for 'Fellas' LP

ELLA FITZGERALDS Brunswick LP "Ella And Her Fellas" has won the "News Chronicle" Gold Medal Award as the best "Light Recording" of the year.

The Judges

Hungerford is Peggy Lee's "The Man I Love" LP on Capitol with Sinatra conducting the accompanying orchestra. Third is the Charlie Christian with Benny Goodman LP on Philips.

The Ella disc included in this week's MM LP Supplement was voted best long playing by judges comprising Lord Dunsley, George Frick, the N.P.A. Harold Penton, music publisher Eric Hodge, and Melody Maker Editor Pat Bruce. The disc was one of the year's 12 best chosen by "Chronicle" columnist Leslie Mallory for final selection by the panel of judges.

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IS MARRIAGE A MENACE to pop singers? Vaughan and Valentine have some strong views on this . . . in PICTUREGOER, OUT NOW!

Stop Press!

FORMER trumpet leader Gracie Cole making a comeback. Gracie, who gave up his band in 1951, has joined Denny Boyd at the Royal Ballroom, Tottenham, as replacement for trumpeter, vocalist June Robinson. June expects her second baby at Easter.

Debut Resident for the past two years at Stratham's Store Club, the Les Collins Quartet has its first airing on February 11 in the "Light Programme's" Music in the Modern Manner."

Manager Freddie Power, for years in charge of the Mills Road Club, R. and P. Wood, has been appointed Professional Manager of the Mills group of companies. He will succeed Chris Barber's son, Jimmy Jackson.

replaces Mark Pasquin, who has left the firm.

Homecoming Basil Kirchin Gerry Bosman's guitarist is this weekend to return to his native South Africa. No replacement has yet been fixed.

Newcomer Violinist - leader and arranger Johnny Francis has joined the exploitation act of the David Tod Music Publishing Company.

Guest Trumpeter Kenny Miek Baker guests with the Pirecedilly Club, W. on Monday night again on January 27.

Appointment Bill! Randall pointed general manager of Florida Music after eight years with Chappell's.

6-5 RUNS RIOT

From Page 1

Baker's Half-Dozen, the Jimmy Jackson Skiffle Group, Minger Rosemary, Squires, Car, Bar-sitau, Joe (Mr. Piano) Henderson and a skiffle group from each town visited.

On the disc front, Parlophone have already issued a 12 in LP entitled "Six-Five Special," which features Terry Wayne, Jim Dale, the King Brothers, Laurie London and the groups of Don Lang and Jimmy Jackson.

A rival

Due out next week is a rival Decca 10 in LP titled "Stars From Six-Five Special" featuring Tommy Steele, Lonnie Houston, Bob Cort, Wes Willie Harris, George Melly, Terry Dene, the Worried Men and Chris Barber's Band. Paul Lincoln: "On the sort of show you would do on the TV 'Six-Five.' We have no actual tie-up with the BBC."

An official of the BBC's Copyright Department told the MM that whilst the Corporation had given its blessing to the discs and firm, it had no connection at all with the stage show.

What do the rival promoters feel about it? Says a representative of the "Naturally" George Melly production: "I don't think we have any line-up in it too much. I am sure that I don't think that three shows is all too much. I am sure that we all do good business as they are so important and we have a sustained interest in the other two."

John Burt Foster, the BBC's Licensing Officer, commented: "We've got the stars. We are trying to persuade the TV show into a concert hall terms."

Asked Paul Lincoln: "On the sort of show you would do on the TV 'Six-Five.' We have no actual tie-up with the BBC."

He originated the Basie sound

Walter Page helped to produce a sound which generations of rhythm teams have tried to emulate. Swing was Page's strong suit. He was a sort of Elder Statesman of the first Basie era—a man who had an enormous influence on the Basie style. "Without him," says Jo Jones, "I wouldn't have known how to play drums."

THE death of Walter Page, reported in last week's MM, robs the still young "mainstream" revival of a key figure. Many fine bass players have taken part in the jam sessions and pick-up recordings which have given the movement its impetus. But none has been more closely or exclusively associated with it than Page.

He was not among the most accurate of bassists. Compared with Blanton and his successors, his style was technically primitive.

Yet in partnership with his old team-mates from the Basie Band, Freddie Green and Jo Jones, he produced a sound—smooth, perfectly sprung and luxuriously unbolstered—which generations of rhythm teams have tried to emulate.

Basie section since the original team disbanded has had it.

But the fact that subsequent bassists, regardless of personal style, have followed the "walking bass" pattern formulated by Page establishes his proprietary share in the "sound."

Swing was Page's strong suit. In the Shapiro-Bendish anthology, "Hear Me Talkin' To Ya," Mary Lou Williams says: "I have caught Basie's orchestra at times when there was no one on stage except Page and the horns, and believe me, 'Big One' [Page's nickname] along that band on his bass without much effort."

HUMPHREY LYTTLETON pays tribute to the late Walter Page

Drive

It's not hard to believe. For evidence, we've only to put something like the Buck Clayton Jam Session version of "Molen Swing" on the turntable and hear how the section begins to drive from the very first bar in an assured, settled way more appropriate to a fifteen-inch chorus.

Same pattern

For convenience, it is usually referred to as the Basie sound. And certainly, every successive

Less widely accepted is the fact that Page was a sort of Elder Statesman of the first

Basie era, a man who exercised an enormous influence on the Basie style.

Jo Jones says quite frankly: "Without him I wouldn't have known how to play drums. For two years Page told me how to phrase, he taught me how to turn on what the kids now call 'dropping bombs.' Aside from that, Page also told me a few of the moral responsibilities that go into making up a musician's, an artist's, life."

The greatest

Historically, Walter Page was to Basie what Kid Ory was to Louis—one-time boss who was later to make his reputation as one of his protégé's leading sidemen.

Basie's first band job, in 1926, was with Walter Page's Blue Devils, referred to by Jo Jones as "the greatest band I ever heard in my life."

A year later the group picked up a blues singer in Oklahoma City. His name was Jimmy Rushing. In the absence of recordings we have no idea what the Blue Devils sounded like—and the information that they were influenced by King Oliver, Jelly Roll Morton and Duke Ellington in that order only offers a slight clue.

He's wicked

But it's fair to guess that this group, later to be absorbed into Bennie Moten's band, contained the seed of the Basie style.

Let Jimmy Rushing have the last word. We were discussing bass players in a hotel lounge after a show. Eventually someone said: "What about Walter Page?"

"Page? Now you're talkin' about a wicked bass player!" Then, with a gesture of approval reserved for those who are above discussion, Rushing put a hand to his cheek, looked up at the ceiling, uttered an expressive monosyllable and laughed, loud and long, until the hotel porter hurried in to see if all was well.

MAILBAG

Miller Society hails Dankworth tour rejection

SOME few weeks ago, I found it necessary to tell members at a meeting of the Glenn Miller Appreciation Society that the visit of the Miller Orchestra was in jeopardy owing to Dankworth's reluctance to visit the States.

I gave the reason which Johnny gave as his third condition in the exclusive story in the MM last week. Each and every one of our members at this meeting was in complete accord with Johnny, and they would honestly have given up the chance of seeing

the Miller Band in admiration for this tremendous showing of one man's courage of his own convictions.—*Manfred Drexler, President, The Glenn Miller Appreciation Society, London, N.18.*

Stature

ONCE again Johnny Dankworth has shown that his stature as a man is as great as his musicianship. Following his rejection of a South African

tour, as a protest against their racial discriminations, he has given grown-up and well-thought reasons for rejecting a tour in America.

His statement comes as a blast of fresh air after the "carping" and whining statements by musicians, critics and fans who can see no further than the ends of their noses.

Control

It seems that British musicians are supposed to work third-rate package tours in the United States for the "honour" of having played there, and promoters in this country are to have a free hand in bringing in American bands and musicians regardless of the consequences.

In case you think otherwise, I have been thrilled by the concert given by the Armstrong, Basie, Hampton and Kenton bands. I certainly hope to see and hear many more of these American stars, but not at the expense of British musicians.

I trust that our Union will continue to keep a very tight control on the exchanges.—*N. G. Greenough, Walthamstow, London, E.17.*

Congratulations

CONGRATULATIONS to Johnny Dankworth on his last Friday's MM statements. Every thinking jazz fan must have realised—and with trepidation after Humphrey Lyttleton's recent warning (28/12/55)—that something like this had to be said some time by someone.

We are fortunate that the lot fell to Johnny Dankworth—Gilbert Gaster, Old Bezzley, Kent.

Wee Willie Harris is 'fascinating'

WHAT words does one use to describe a completely new experience—something utterly apart from all previous knowledge and sensation?

I just don't know. Which puts me right on the spot, for I am supposed to review the Variety debut of Wee Willie Harris at the Metropolitan, Edgware Road, this week.

One can even find the right adjectives for the colour of his hair. The nearest in my experience was the sun setting over the Egyptian desert after a sandstorm. Mr. Harris' crowning glory gives him the look of a rather grotesque chrysantheum.

Whoops

His act is an even more difficult test for the English language because nothing like it has ever been seen before. It is hardly sufficient to say that he sings rock numbers, plays a little piano—both standing up and kneeling down—and be-

tween verses gyrates about the stage emitting strange whoops, grunts, shouts and pining noises.

Does he entertain? The shrieks from the gallery answered "Yes." I can only say that I personally was fascinated.

The best

Also on the programme—snappily billed as "Stars Of The 6.5 Special At The 2 T's"—are Les Hobbeaux, a rock-cum-skiffle group which ranks with the best of its type that I have seen.

The six young men have pleasant voices and actually sing in real harmony, a strange departure these days. Their choice of material and general presentation were good. The Tony Crombie Rockets accompanied several acts and had a short but entertaining spot.

Bob Dawbarn

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BE CAREFUL

I REALISED recently that I had never reviewed the Steve Race-Charles Melville programme, "Just Jazz." So I switched on at 6.30 p.m. last Saturday.

The only thing I dislike about the programme is the opening theme (Joe Newman Sextet). I like neither the tune nor the combination.

I make no criticism of the players. I feel merely that there is superior material about.

Otherwise, Steve and Charles do an admirable job. One thing set me wondering, however, Steve preceded a boogie record with "I wouldn't do to be selfish about air-time and play only records one enjoyed one's self. So here is one I positively loathe."

A point
I don't know. These days you can't tell where that sort of thing might be. For two known, some well-meaning but thoughtless bloke in America may have done just that with the very first Presley record. How will Steve feel it, on Monday morning, a hundred thousand, say, in London, kids rush out and buy this boogie disc?

Home market
Instead—as Steve suggests—I hope they will get the LP by "Sweets Edison" and the Feather-Hyman Hi-Fi Suite. Or, if they want to support

STEVE!

.. or you might start another teenage craze

the home market, Johnny Keating's "British Jazz" LP.

THE RAY ELLINGTON QUARTET
(Goon Show) 2/1/58

DICK KATZ was on the phone: "Judd Proctor and Peter McCurk, guitar and bass, are, in my opinion, so

good that I feel attention should be drawn to them."

Me: "You're pretty good yourself." Dick: "No, no. Please don't mention me. I haven't rung for that. Just listen to the boys."

I did and they are very good. The one number they played, called, I think, "Melody Divine"—after all, can you be sure of anything with the Goons?—was an ambitious and artistic piece of modern music.



Wally Stott



Allan Ganley

called to say that once again he was featuring only British compositions (Music in the Modern Manner, 12 noon, 3/1/58). But he got off the subject and on to rave about a new pianist he had played with in some club.

The name alone—"Jeremy Lubbock"—was worth following up. Lubbock is a lad with a moniker apparently taken from Charles Dickens and a style definitely taken from Oscar Peterson. He also has one of those Hi-Fi speaking voices. Young, too. With all this, how can the lad miss?

BURMAN'S BAUBLE
to the Ray Ellington Quartet.

Improved

By the way, Max Geldray's jazz harmonica is much improved and got great backing from the brilliant Wally Stott. But does Walter have to imitate Riddle and Bregman and do a "Sweets"? (Hemmed me to interview Mr. Stott.)

JEREMY LUBBOCK
1 p.m. 2/1/58

ALLAN GANLEY on the speaking tube. He had

JAZZ on the AIR

compiled by **F. W. STREET**

(Times GMT-CET plus 1)
SATURDAY, JANUARY 11:
10.5-12.0 P: M.C. Radio Club.
11.30-12.0 A: Teagarden, Dexter
Gardner by Oliver Parker.
12.0-12.35 P: Ward Singers, George Lewis.
1.05-2.15 C: New Orleans Seven.
2.15-2.45 Z: Far Trax.
4.0-4.30 C: Modern Swing Combo.
4.30-5.0 P: Swing Serenade.
5.5-5.30 B: Kings of Jazz.
6.30-7.0 D: Just Jazz.
7.0-9.0 T: (1) Sparkling, James Kenton, Morrow, (2) A Drum Is Wounded, Parrish, James Mooney, Warne Marsh, Bill Davidson.
8.0-8.25 J: N.O. Jazz Band.
8.25-9.0 J: Sand O.B., Hollywood Views.
9.0-9.25 B: Paganini's Pick of 1957.
9.25-10.0 P: Carlog de Radtzyck.
9.30-10.0 W: Jazz Time.
9.50-11.0 11.0-1.0 a.m.: Jazz And Dance.
10.5-11.0 T: Repeat of 7.0 p.m.
10.5-11.0 J: America's Pop Music.
10.10-10.30 Y: Jazz Gallery.
11.5-12.0 J: D-J Show.
12.0-1.0 a.m. 2-Q: Saturday Night Club.
1.5-2.0 H-Q: Hollywood-New York.

8.30-8.55 S: Life Of Django.
8.30-9.30 P: Jazz For Everyone.
9.30-10.0 P: For Jazz Fans.
9.15-9.45 P: Jazz Commentary.
9.30-10.0 Q: American Jazzmen in Europe.
9.30-10.0 E: Jazz Programmes.
10.0-10.15 J: Jazz Antiques.
10.0-10.30 O: Al Cohn And Co.
10.15-10.30 P: New Jazz Fans.
10.40-11.0 D: Dankworth.
11.10-11.25 N: New Gait Loma, J.J.J. Quintet, Barney Wilson, Marian McCall.

THURSDAY, JANUARY 10:
1.30-1.45 C: G. C. Dick Johnson Quartet.
7.0-7.7: (1) Krupa plays Walter Miller, (2) The Duke 48 and '57, Parker, Taylor, B. G. Snamler, Lunceford, Cain, Kenny Serrall, Paul Chambers, Kenton, Garner, Wardell Gray, Art Farmer.
8.30-9.0 P: White Notes... Black Musicians.
8.50-10.0 C: Rita Reynolds Trio.
9.0-9.30 P: World of Jazz.
9.30-10.0 P: New Jazz Fans.
9.30-10.0 P: Rhythm and Blues.
10.0-11.0 P: Jazz on Record.
10.0-10.20 T: Repeat of 7.0 p.m.
10.40-11.15 D: L: Jazz Club.

FRIDAY, JANUARY 11:
7.15-7.45 P: 1: Horace Silver.
4.30-4.50 L: Jazz.
4.50-5.0 T: 30 Minutes with Harry James, and Thornhill, B. G. Snamler, Herbie Jordan, (2) Benny Hollins and Thelonius Monk (30 minutes), Sparner, Dix, 7.0-8.0 Z: Jazz In Carls.
9.0-9.25 J: Stars of Jazz.
9.30-10.0 P: Jazz Programmes.
9.15-9.45 P: Jack Sels Quartet.
9.30-9.45 T: For Jazz Fans.
10.0-10.20 T: Repeat of 7.0 p.m.
10.40-11.15 D: L: Baker's Dozen.

SUNDAY, JANUARY 12:
1.15-1.30 a.m. 1: Champs Elysees Jazz.
4.25-5.0 A 1: Donauschlegel Festival with Eddie Sauter's.
5.30-5.35 A 2: Jazz Developments.
7.0-7.7: (1) Leo Brown, Diz, S. Vassano, Hankin, (2) Eldridge, Lee Castle, Paul, Calbraith, W. S. Paris, Brooksbank, Sherrin, Sutter, Selig, Bill Davis.
8.0-8.30 J: Jazz Moments.
8.0-10.55 P: 1: Jazz Microgrooves
10.5-12.0 T: Repeat of 7.0 p.m.

MONDAY, JANUARY 13:
4.15-4.30 p.m. C: Goodman.
7.0-7.7: (1) Allido, Leo Brown, James, (2) Missa Davis with Gill Evans, Brookmeyer-Gifford, Hollins, Mary Lou, Krupa, M.D., Lunstedt, Dankworth.
8.10-9.0 P: For Jazz Fans.
9.30-10.30 a.p. K: Jam Session.
9.30-10.0 T: Repeat of 7.0 p.m.
10.5-12.0 J: D-J Show (nightly).

TUESDAY, JANUARY 14:
7.0-7.7: (1) Cole Porter Songs, Artie Shaw, (2) N.O. and Distinct: also Silver, Getz, Brookmeyer, Gifford, M. Davis, Herman.
8.0-9.0 B:55m: The Real Jazz.
9.0-9.30 J: Modern Jazz 1958.
9.30-10.0 P: For Jazz Fans.
9.30 a.p. N: Jazz P-gramme.
9.30-10.15 S: Swing Imagination.
10.5-12.0 T: Repeat of 7.0 p.m.

WEDNESDAY, JANUARY 15:
9.30-10.0 p.m. P: Modern Jazz 1958.
7.0-7.7: (1) Miller, Shaw, Hackitt, Paul, Krupa, (2) Horace Silver, in person (60 mins.).

Yorks welcomes Johnny Duncan

JOHNNY DUNCAN'S Blue Grass Boys made their second appearance in the West Riding on Sunday when they topped the bill at St. George's Hall, Bradford, with Terry Lightfoot's Jazz Men and the Crescent Vocal Group.

This time Johnny was not harassed by bad acoustics and nerves. An almost full house stamped, whistled, clapped and yelled for more.

The Lightfoot crew—with two newcomers and one deputy—worked hard as the backbone of the programme. But a blatantly loud rhythm section marred the polished style and technique of

an excellent front line.—Stanley Pearson.

Cabaret debut

MARGARET ROSE and Roy Edwards, vocalists with Geraldine, made their cabaret debut as a double act at the Cabaret Club in Manchester last week.

On one night Margaret had to take over the complete spot while Roy was in London for a TV stint.

It found it hard to believe it was her solo appearance. She exuded confidence and displayed a charm and personality which had previously escaped me in her broadcasts.—Jerry Dawson.

Britain's TOP TWENTY



Player's Please

Popularity isn't everything

Steve Race reports another of those attempts to set up a music censorship

YOU like the headline? Good. I rather care for it. It appeared recently in a provincial paper.

The idea of a music censorship came from the Rev. J. H. Chamberlain, Vicar of St. Michael's and All Angels, Smethwick, Staffs.

"There is a sharp dividing line in music," wrote the vicar in his parish magazine. "It is either of God or of the devil. It inspires and uplifts, or it poisons and degrades."

He went on to suggest that "a panel of distinguished musicians should do the censoring, so that all the outrageous schemes to be put up by thinking men, and all the most pernicious, and I beg Mr. Chamberlain—obviously a sincere man—to think again."

On his side

I should perhaps add that I do not write this entirely without sympathy or understanding.

As a member of a church (though not, as it happens, Mr. Chamberlain's denomination) I reject the proposal, so frequently made, that all clergymen are soft-headed old fuddies.

In an age not noted for its clear-thinking, or at any rate for the success of its policies, many of the churches in this country are giving an intelligent lead which the world would do well to follow.

In the general sense, therefore, I may be said to be on Mr. Chamberlain's side.

Fun and filth

I also share some of his misgivings about the effects of popular music on contemporary morals. Some of Elvis Presley's records, banned by many of the American stations but, oddly enough, not by the BBC, have cheap, meretricious lyrics which in my view cross the borderline between harmless fun and lightly disguised filth.

But how on earth can Mr. Chamberlain defend his dictum that music is either of God or of the devil? Where is this "sharp dividing line" to be drawn between music which inspires and uplifts or poisons and degrades?

Dividing line

Perhaps Mr. Chamberlain will tell us where that dividing line comes in the following list of works inspired by the countryside:

- Handel: Pastoral Symphony (from the "Messiah"); Beethoven: Pastoral Symphony (Grieg: Spring; Debussy: Song of The High Hills; Eric Coates: Birds Song; A. Prentice; Bill Beason: Ecotone; Maurice Degenan: Cumberland Gap.
- Which are "of God" and which "of the devil"?

Chamberlain? And how does one decide? Perhaps you would categorise for us Beethoven's "Rage Over A Lost Penny" or the Haydn hymn which served as a marching song for the Nazi Stormtroopers during the last war.

Bland remark

Where would one place Handel's "Largo" written originally for a comic opera, or to take an extreme example, The Devil's Trill," said to have been inspired by Satan himself, but scored by that eminently classical composer, Giuseppe Tartini (1692-1770) while resident at the monastery in Assisi?

Sooner or later anyone who says: "There ought to be a law against..." comes up against the fundamental problem of who is to make the law. Mr. Chamberlain meets this with the bland remark: "A panel of distinguished musicians should do the censoring."

This suggestion is not quite so original as it sounds. Indeed, Russia has already tried it. No, thank you, Mr. Chamberlain. I prefer not to have my music censored, my books burnt, or my heretics condemned to death by "a distinguished panel" of executioners.

An offer

Yet I do not think for a moment that his article was written thoughtlessly. I therefore offer him the hospitality of this column in some future week, so that he can explain to us: (a) where his dividing line may clearly be drawn between the Uplifting and the Degrading, and (b) how it is to be enforced without impeding the freedom which is our birthright.

Garner tells why he may not make British tour

FOR an American on his first visit to London 24 hours is not long. But when Erroll Garner left on Friday—to rejoin his accompanists, drummer Kelly Martin and bassist Eddie Calhoun, on the continent—he said he would certainly return, if only for a holiday.

It will be ridiculous if this remarkable piano player comes here once again as a tourist.

The biggest snag in the negotiations naturally has to do with money. But this time it is not solely a matter of price.

Al Avakian, Garner's road manager and brother-in-law, emphasised that British promoters want two concerts a day. Garner says one is the limit.

"I work hard on a concert, perspire a lot," the pianist explained. "You've seen Louis Armstrong perspire? Well, that's how I go. When I'm through my shirt and my clothes are soggy, I can't do that twice a night."

He thinks, too, that when artists are talked into giving two performances against their better judgment, both shows are liable to be below par. In this, he echoes the view of just about every visiting musician I've spoken to.

NO CONFUSION

The matter of his full orchestral approach was raised. "I play solo piano because I started out always working solo," he answered.

"I play what appeals to me, what suits and sounds pretty. I try to confuse people; I don't want to confuse myself."

"You know I was born left-handed. That may have something to do with the sound. When people say 'Those left-hand chords, that dragged them,' I can only tell them that if they recognise these things I guess they must be my style. I'm playing what I feel, and trying to play good piano."

"What I can say is that I've developed my own way. I love all great piano music, but not to a point where I want to copy those who created it."

Max Jones

my books burnt, or my heretics condemned to death by "a distinguished panel" of executioners.

Serious loss

To the thoughtful MELODY MAKER reader who enjoys what he calls "good music" of all kinds, the case against Mr. Chamberlain seems so conclusive that one cannot see how his suggestion could possibly be supported on paper, let alone carried out, without serious loss to the freedoms in which we all believe.

An offer

Yet I do not think for a moment that his article was written thoughtlessly. I therefore offer him the hospitality of this column in some future week, so that he can explain to us: (a) where his dividing line may clearly be drawn between the Uplifting and the Degrading, and (b) how it is to be enforced without impeding the freedom which is our birthright.

BECAUSE I never knew when Steve Race will pour down from the hills, I keep the gun over the mantelpiece loaded. Even so, last week's incursion (page 6) was something of a surprise for the first week of 1956.

My implacable, red-blooded friend must have made a rapid recovery from the festive season.

In fact he exclaims, "I love it, I must confess. The trouble that Steve exaggerates then so, in fact he exaggerates in all directions."

While I don't mind his calling me "a hopeless bigot," if it pleases him, the "blue-blood" bit boxes me. He's a deep one—pity, too, sometimes.

It was a surprise of opponents with a "light touch," hardly expected to be taken literally. The vicar was careless but intended to illustrate Lockjaw's belief that too many musicians use the word "like a weapon"—a point which was unfortunately lost when my article was trimmed.

Then his interpretation of my friendship with Eddie Davis is—in care and case, I think, I'm sure they got on well together, as opposites often do. We did not get on like a weapon—no, in pubs, in hotels and restaurants, and in a half-dozen theatres packages. But how does he know we are opposites?

An insult?

He refers to "all the nasty little knooks at the modernists" in my original article. Maybe he thinks "hop" is a dirty word, an insult. But the truth is that the avant-garde today calls its music with refreshing honesty "hard hop."

My "cynical" use of inverted commas is really pedantic. Will his answer be this: "how long does 'modern' stay modern?"

No matter how you read my article, it is a "knock" which could possibly be construed as a "knock" was this.

Eddie Davis likes much of the work of the "progressive" but dislikes most of their followers. He remains critically selective.

The true of the "followers" as I've experienced them, but Steve objects to such a "knock" as this.

Yet he himself is soon saying that I fall to "understand the irony" of his own criticism. I thought there were such a thing as a mentality common to all musicians.

A dream

He goes even further when he says: "Like every other jazzman worth their salt, Eddie Davis loves music. And he doesn't give a hoot whether it happens to be conventional, retrogressive, cool, hot or tepid; bop, big or tea-shop."

This picture of a typical jazzman—genial, uncritical, tolerant—is a dream.

Lockjaw does give a hoot. He dismisses quite a lot of so-called jazz with one word—garbage. Jazzmen worth their salt have a pretty creditable code of "business" ethics. They don't start to knock their colleagues in the field publicly. But they are not without firmness and mealy-mouthed in expressing their views.

Feather bed

I've been consorting with jazzmen on and off for 30 years. Last year I remember talking with Count Basie, Freddie Greene, Lionel Hampton, Earl "Fatha" Ford, and John Lewis, among others. I wish Steve could have found a few jazzmen to converse with, but I mean like Earl Hines and John Lewis, both pianists who speak their minds forthrightly.

Maybe he would have changed his tune about critics causing all the trouble and come to the

conclusion that the jazz world never was and never will be a feather bed covered with daisies.

When he wants to know, is the jazz movement going to start believing "there's good music of every kind"? I don't know, but he mustn't mistake the movement into wasting its time and believing that Duke Ellington's is as good as another, I, for instance, have a strong feeling that Duke Ellington's is a better kind than a Bill Haley's.

It is just here that Steve seems to misunderstand a critic's duty and not impressed when he proudly proclaims "there are millions of us" progressives. There are millions of Presley fans.

Popularity isn't the score. What is intrinsically of most value in jazz today is not necessarily the most appreciated. I emphasize what my listening experience tells me is good, deprecate what I think is poor. Excuse me while I reload that gun.

STANLEY DANCE

replies to STEVE RACE

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Judy Garland in scene at Las Vegas



JUDY GARLAND was involved in a screaming argument at New Year, with noisy ringersiders at the Flamingo Hotel, Las Vegas. Judy stomped off stage. Her contract with the hotel was cancelled. Jeri Southern is recuperating after major surgery. Bing Crosby, for 20 years the mainstay of the Decca Record Company, just cut his first sides for the firm in almost 16 months. Elvis Presley arrives here on January 12 to start "King Creole," which will have 11 songs.

The Peacock Lane is currently featuring the full Woody Herman Orchestra, with Duke Ellington to follow. Dot Records is not giving gold records to songwriters. Dempsey Wright is playing jazz electric violin, in addition to

guitar, with the Harry Babasin Jazz Pickers. George Avalon is reported to be negotiating for an interest in Dick Beck's World Music Company. Irving Berlin's total 1957 royalties are expected to exceed a million.

Wedding cake for Eddie Gorme and Steve Law. Records in Las Vegas had a real record player to put on playing Eddie's top hit, "I'll Take Romance". The Chico Hamilton Quintet, back from its Eastern tour, appeared on the "Stars of Jazz" TV show and is, currently, pleasing the customers at Gene Norman's "Interlude" club. Scantly clad females on L.C. covers are the latest sell-

ing aid for jazz records, with Wild Pacific and Contemporary. The Les Brown Ork plus the Dave Brubeck Quartet had the New Year's Eve gig at the Hollywood Palladium dancery. Terry Lester's new "Jazz Cellar" is here, featuring the Buddy Collette Quintet, continues to put up the Standing Room Only sign every week-end.

New RCA Victor singer Jenny Smith made a very big impression with the better Hollywood dejects. Sammy Davis, Jr., converted to Judaism, says: "It's the

most important thing in my life". Harry Warren did the theme music for the new, "Separate Tables" movie. Louis Prima makes his film debut in "Bourgeois Blues" and his wife, singer Keely Smith, also has a part. Peter Henderson Alumnus' band has been recorded with Ben Webster and Coleman Hawkins on tenor.

Gill Rodin, former saxist with the Bob Crosby Bobcats, is now producer of the Eddie Fisher TV show. Joe Napoli hopes to formulate a European tour, later this year, for the Sherry Rogers Giants, with Bill Holman. London Records will distribute the Joe Darbanburg Dixie records in England. Art Pepper is blowing some great jazz on his newly acquired clarinet.

Bing's son Lindsay has a Capitol album called "Songs My Father Taught Me". Les Baxter scored the "Hell's Highway" film. The Modern local group is no longer with the Kenyon Orchestra. A new girl singer named Jan Tober.



Les Brown - big gig

HOWARD LUCRAFT reports from Hollywood

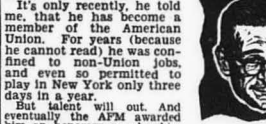
NOT even for members of the Press did Erroll Garner play jazz during his in-and-out visit last week. A message awaiting him from the MU on arrival notified him that he had no work permit. And Garner has no wish to foul up a possible tour of Britain in the future. It's only recently, he told me, that he has become a member of the American Union. For years (because he cannot read) he was confined to non-Union jobs, and even so permitted to play in New York only three days a year. But talent will out. And eventually the AFM awarded him a honorary membership. "I suppose," he modestly suggested, "they thought I'd gained a certain amount of prestige by then."

THE BEAT

doing a live broadcast while the drummer, are still in bed. It happened last Friday to Bewilderment ("Am I dreaming?"), hope ("Is it a record?"), panic ("Have I got a date?"), and, finally—when the answer is "No" each time—

only aware of the fact (hidden, it would seem, from many musicians) that the band can make or break an act. But who silently "hates" any audience that doesn't respond to what's going on out front. Johnny Silver. Now in his fifth year at the Astor. He asked him his secret. But, of course, it's impossible to put it into words. He told me: "I just love cabaret. I suppose. If an act goes over big it gives me a great personal kick. And the biggest thrill of all is when an artist comes up at the end of the week and thanks the boys for what they've done. The band, you see, is half of any act."

Which may explain why Yana and Shirley Bassey, to name only two, got their big breaks while appearing in front of Johnny's eight-piece. Eh? THE crisis in the cinema industry finds reflection in the story Dave Toff tells of a composer who wanted his wife to see a film for which he'd done the background music. He rang the cinema manager. "What time is the last showing?" Came the bitter reply: "What time do you think you could get here?" Not true... "Ma, He's Making 2's At Me."



with Pat Brand

WHATVER prestige this giant of the piano (who is, surprisingly, of so small a physical stature) may now possess, it is nothing to what lies ahead of him. For Garner is for ever progressing. Aiming first to overcome his inability to play in bands by producing the fullest possible sound from the keyboard, he has gone on to become a composer (and enjoys considerable merit, and is currently working on ballet suites and show tunes. Shortly to be released here is his "Other Voices" album, in which he is accompanied by full orchestra under the baton of Mitch Miller. Five of the tunes are his own. All the arrangements are by (transcribed by pianist Nat Pierce).

IT helps BUT I shall still prefer him: "Garner the soloist. I asked him: 'How do you manage to create such atmosphere, in every number you record?' He told me: 'Oh, I just loosen my collar, tell the boys to relax, and treat it like a party. Of course,' he added, 'it helps if you're recording at night.' "What happens on an early call?" He grinned. "We stay up all night!"

THE winners of the MELODY MAKER 1957 Poll are winning prizes in the States. After closing the West LP "All The Winners," that hardened critic, Leonard Feather, writes: "I was very much impressed with it and wish it could be released over here. What company has the U.S. rights?" The answer is Mercury.

Oh, no! It must be quite an experience to wake up, switch on the radio—and hear a band

cabaret time I MET a handiender the other night who actually enjoys playing for cabaret. Who's not

TED HEATH

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Steve Allen—Mr. Talent

LOOKING through a listing of Steve Allen's accomplishments you'd concede that his signature tune might well be "Anything You Can Do, I Can Do Better." On the musical side, he sings, plays the piano and has written more than a thousand songs. And, as you may recall, he learned to finger the clarinet to play the same role in the film "The Benny Goodman Story." He has written short stories and poetry, and had them published. At this time, just to save the idle minutes between his TV shows, he is writing three books. Besides the three films he has already made he is under contract to make Of Theor by the New York State Board of Trade in recognition of his writing an anti-crime documentary. A couple of years back, the Washington Variety Club made him Personality Of The Year.

But these accomplishments are in the nature of sidelines. Steve Allen attained national fame in the USA as host of his own 45-minute television show. It is claimed that it reached an audience of 25 million. The show that makes its bow to British audiences (ITV, Midlands and North) is, British offering are Guy Lombardo and his Orchestra, singing film star Tony Martin, and Rosemary Clooney. Allen for a man of such diverse talents, plays a minor role. He merely plays the piano and does a little announcing.—T. B.

Allen—diverse talents

Lanza says 'Wow!' welcome

MARIO LANZA—the singing exile from Hollywood—began his first British concert tour in an ice-bound Sheffield on Saturday.

After 24 hours locked in his hotel room with just a TV set for company, flimdom's stormy petrel emerged at the City Hall to a tremendous three-minute welcome from 2,878 fans. The new streamlined Lanza (reported weight 190 lb.) acknowledged the cheers with just one comment: "Wow!" Some of the audience had travelled from all parts of the country to hear the star of "The Great Caruso" make his comeback to concert work, many had written regularly to him while he has been living in Rome.

SMUGGLED IN

Most of them had hoped to meet him before the show. But Lanza had been smuggled into the Grand Hotel on Friday, had gone up to his second floor bedroom and had not been seen again until a few minutes before his concert. He didn't sign the hotel register or go across the road to see the City Hall or even to rehearse. His concert programme lasts two hours and he shares it with Constantino Callinicos, who conducts for most of his records. Mr. Callinicos is the conductor at the New York City Opera Company. After the show was over, Mario Lanza again evaded the fans and went straight to his room. But he did get his manager, Pete Pritchard, to collect the autograph books of the waiting admirers and spend over an hour in his hotel room signing them. "I don't want them to think I am neglecting them," he said. "But I can't possibly stand outside in the cold. It is more than I ever hoped for."

SHY

It was a shy and nervous Lanza at first. In fact, his coyness prompted one front seat fan to advise him: "Come on, Mario, lad, don't be shy."

But shy he was and at first he had little to say to his appreciative audience. But gradually he thawed out and realised just how friendly his audience was. After the interval, instead of the embarrassing silences between numbers, he even added his own translation of the

Sinatra clicks in 'Pal Joey'

ONCE again I am a Sinatra fan. Well, almost. The Sinatra performance at London's Royal Albert Hall was a "Pal Joey" did the trick. The Sinatra performance of "Beauwicked" is a gem. He has a string of songs to sing, with Nelson Riddle arranging the parts of the peckure Joey (as they say in the States) custom-built for him. Sinatra's performance of "Beauwicked" is just about perfect. But to say that there was spontaneous applause for this one number at the Press showing.

Peak form

But if Sinatra hit peak form for the film, it only served to expose to the leading ladies, Kim Novak and Rita Hayworth. Neither of them act in "Beauwicked" is a gem. But if it is the genuine Sinatra voice we hear, then she does surprisingly well in every number. Sinatra's performance of "Beauwicked" is just about perfect. But to say that there was spontaneous applause for this one number at the Press showing.



Lanza 'mustn't abuse voice'

numbers, for instance, he added the comment: "Quite sexy" before singing P. P. Tosini's "A Vucchella"—one of his film songs. He ended his printed programme with Bombers' Song. As in a Morning Sunrise, from the operetta, "The New Moon, and Victor Herbert's "I'm Falling in Love With Someone."

BONUS

And there was a last minute bonus for most of his records. As an encore he did three "pick of his pops." He began with one of his standards, "Because," which he featured in "The Great Caruso," and which is still selling nearly six years after it was released. Following this was the title number composed by Academy Award winner Victor Young

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Record's EPs

WHAT with refuting a charge of LP obsession and one thing and another, we didn't get far last week with recommendations for record buyers with normal incomes.

Each EPs, most of them traded in character, were mentioned and brief comments made on six. The other two—relaxing "At The Four" (HMV TBC8225) and Eldridge's "Little Jazz," set on Philips BBE 12102.

The first restored four good Ragtime Band titles but messed things up by including "Lonesome Road," already reissued on DLP1011 (the sleeve note claimed that its version was from an alternative master).

VALUE CUT

All four Eldridge were fluent, fiery and welcome. But here the value to collectors was sensed by the inclusion of "Rockin' Chair" (with Krupa) at the expense of "That Thing" or "Florida Stomp."

While we are with the trumpeters, plenty more 1967 releases come to mind. Louis releases were too numerous to list in full, but as well as the two EPs noted last week the following should be checked against your Armstrong's program.

"I Want A Little Girl," "Sugar," "Sautu," "Long Journey"—1946 sides reissued from HMV on RCA RDX-105; Ella Fitzgerald and Louis Armstrong—four of the very best songs from the first LP (TBC8260); "Crescendo," Part 3 (Brusa, OPI12); "West End Blues" etc. from "Ambassador Satch" (BBE12080); two more by the All-Stars on BBE12078 and 12124; and a pair of releases from the Deca big-band days on OPI149 and 1519.

DRAFF DUETS

Early in the year the estimable Draff appeared in company with pianist Larkins for records "Mountain" and "Blue Moon" and others (Vanguard EP14491). Also easy to appreciate are two Rubles on BBE12123 and Vogue EP1221 ("The latter a selection from his "Hustlin' And Hustlin' LP").

Worth investigating too, are "Joshua Jones At The Embury" (TBC8201 and 8220); "Johnny Windhurst's Quartet" (Esquire

EP156); Muggsy's "Dixie Flyer," etc. from the Mercury LP) on MFP9521; possibly Buck Clayton (TBC8209) and Bill Coleman's "Metro Jazz" (Col. SEG7684); and, for trumpets in mass, a selection from the "Top Brass" album on London EC-119021.

Still on brass, high-class music by Duval unit led by Rex Stewart and Cootie Williams can be found on TBC8256. And in the Ellington small-group category, but without Duke, is the "Perdido" Rose Room" coupling by the mastery Hodges with Harold Baker on trumpet (Col-Clef SBE10058).

SMALL BANDS

The Ellington piano romps with rhythm section on "Kidda" (Cap. EAP 3-637), and the orchestra proper is heard on TBC8249 ("Stevie and Stomp," and others from 1929-30); SEG7677 and Deca DPE376 (both 1933 reissues); "Jeep's Blues" from the Newport LP on BBE11219; and four winners from "Historically Speaking" on London EC-N19023.

Additional small-band recordings to consider are: Johnny Dodds (TBC8233); Albert Nicholas (SEG7699); "Quinichette Meets Sir Charles" (EmArcy EBE1551); "The Johnny Hammer Swing Men" (EZ-C19618); and four Bizetland" Condons on BBE 12124; and George Lewis (from Esquire LP) sets "Lord, Lord" and two

COLLECTORS' CORNER

edited by
Max Jones and
Sinclair Trail

more on EP155, and from Good Time Jazz LP) his famous "Bundy Street," etc., on EPG1182. To wind up the traditional recommendations, there is Bechet blowing heatedly on EP158 and, with Sam Price's Bluciness on EPV1185; and Omer Simeon shines on Tempo EXA46.

A pleasant blues piano set come from Price on SED7679; more authentic blues can be bought by Jimmy Yancy (EPV1203) and Crippin' Clarence Lofton (EPV1209). Also note ragtime piano by Paulie (EPV1205), stride life by Ralph Sutton (OBS289); and Garner style on Benni (small groups, try "The Tatum-Carter-Bellson Trio" (SEB10062); Hampton and Peterson in partnership on SEB10063; and Waller on TBC8212, 8249 and 8255.

HOWLIN' WOLF

Fine Jumping vocals by Helen Humes and Jimmy Witherspoon returned to the lists on EPV 1186; four rare new fair Jimmy Rushing appeared on Parlo. OEP8379; Big Bill impressed as usual on SEG7684. As well as STG1164, which may be the singing and harmonica of "Howlin' Wolf" on London RE-U1072. And good blues lurks unsuspected in the Slim Gaillard on OEP8560.

To be concluded next week

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The kids take over the '6.5 Special'

from page 3

You can punch out on the brass figures. . . . You should have moved to the left, I told you, darling. . . . "The Mad From The Record Company was of the opinion that Dennis knew what he was about." "He's only one 'nigger,'" he said. "He may make it too organized." "We know what he meant. Often, as the credits reel out on the home screen, one discovers with a shock that "6.5 Special"

is scripted and produced. There is about the programme an air of informality most uncharacteristic of the BBE. It is about the only TV feature in which there is true audience participation.

A preponderantly female crowd spills over on to the set a few minutes before transmission, to be shepherded into rows and tiers. "Have livers are all over there. If there are any over here, I don't want a peep out of you."

The kids, in fact, provide some of the most effective scenery for a show of this nature—and the programme planners frankly acknowledge it in the opening spiel on London 14. CUZ TO CAMERA 1. Kids in foreground, trumpet solo in background.

Petticoats

And the girls take their pleasure seriously. Some have been obviously coiffured for their brief, inglorious appearance; there is a profusion of frilly pieces of material on the dancers to coax the cameras.

One of the oddest aspects of "6.5 Special" is the incongruity of nearly every one of the regular principals. . . . Don't ask who we once knew well as Gordon Langhorn, now leads his Frantic Five on trombone and plays as if his heart is still in it. . . . But economics dictate that he should put on a sweater to play the part of a tenor's delight and sing. And though Don Lang throws himself beetly into it, one can't help feeling that he is a relic from a maturer generation.

Pete Murray, too, delivers the finest of his lines so anxiously, as though aware that he was once hailed as a promising young actor. His 6.5 routine, however, is something of a dead-end.

Democratic

Pete grins his way through, whether his lines destroy themselves in head-on collision with those of his colleagues, whether the camera catches him living ineptly with Jo Douglas. The kids eye them with a trace of discomfort, even though Jo is prepared to wear leather pants and get down among them like a true democrat.

But none of this annoys the fact that the kids have taken the show, as a whole, to their hearts. . . . Keen businessmen have put up the cash to get the show into film form, others are backing three road shows with the magic title. And two LPs is a token of his interest of the recording world.

It remains to be seen if any of these well-attended sessions that all-important audience participation.

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WIG LEWIS Writes to Dankworth



Dear Johnny:
YOU certainly let off steam last week about the Anglo-American Band exchange set-up. It's a farce, you said.

You told why you turned down an offer to go over in exchange for the Glenn Miller Band.

I concede you made some good points. But I still think you were wrong to turn down the offer.

Frankly, I think the British are an invaluable asset to our British bands. When we go over

think you were wrong

we have to play the type of concert the American audiences expect for money bills featuring many acts. Many more, for instance. Can you would be featured on similar concerts in Britain?

But if my hand plays on a bill with Bill Haley, the Flatlanders and the Tennessee Trio did on our last tour—at least were getting

a good hearing. In 21 days' tour, 36,000 heard our concerts most nights.

Disc-jockeys are always keen to have an Englishman on the air—too—all of which helps record promotion.

Maybe you can afford to stick out until you go over as the star of the show. But remember when Ted Heath had arisings like Carmen Moore and Hilos on his last tour. And he had been over three times.

No complaints

Money? My concern is to keep the band working. So long as the money is fair and has received Union sanction, why should we complain? All my boys are dead keen to go again to the States.

"You have a point about the concert only ruling. I would like to see this lifted so we could play for dances and on locations like Las Vegas. But refusing to go is not going to help matters. The first thing is to get known to the Americans."

Finally, that colour question, no one is more anti-colour-bar than I am. And I appreciate your feelings on this matter.

But I believe it is outside a band's province to make his music a political issue. We are not a political party to the Americans—or to the South Africans—for that matter.

No politics

You refused to return to South Africa after a very successful tour. That is a personal matter for you to decide. But do not claim it should become involved with the broader question of the Anglo-American exchange.

Need American bands here? We need to go to the States. Only by full co-operation can we make jazz truly international.

THE NEW BAND

"Vic Lewis will be taking an entire new band to the States which he opens his 21-day tour with "The Sarah Vaughan Trio at Texas on February 20th. The new band makes its debut at Preston Baths Hall on February 17th in the opening at the Opera House, Green's, Glasgow, for a fortnight.

JAZZ IN A MARQUEE



Frio leader Bill Jones opened his new club—"Jazz at the Marquee"—in Oxford Street. The band featured six of the opening six Kenny Rogers Quartet, with Dixie Dill's bassist Joe Muddel.

857 Songs for Max

MAX BYGRAVES asked Melkor Makka readers to write him a song—and they replied 857 times!

Max's figure represents the final grand total of songs submitted by amateur composers in the MM's latest competition by chairman-ship of Editor Pat Brand.

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Panto comes to TV



Pantomime came to the London Palladium ATV show last weekend when Tommy Steele and some of the cast of "Goldie and The Three Bears" travelled from Liverpool to star in "Sunday Night at the Palladium". Tommy is seen during rehearsal with Patricia Lawrence, who plays "Goldilocks."

AFM puts skids on Nicholas

ATTEMPTS to arrange a rush British tour for New Orleans clarinetist Albert Nicholas have been halted by the American Federation of Musicians—the American MU.

As a result, the National Jazz Association has cancelled the booking of halls for a nationwide tour.

Reason for the AFM's veto was that Nicholas was a year behind on his Union dues—although the Clarinetist's Union Branch, New York's Local 802, had agreed to accept the arrears from the NAF.

ALMA COMES HOME



ALMA OOGAN made a surprise appearance on "Six-Five Special" last Saturday. She was joined by her husband, who had been appearing in cabaret at the Plaza Hotel.

She is pictured during rehearsal with singer Glen Mason.

Only a few hours previously, Alma had herself arrived from New York, where she had been appearing in cabaret at the Plaza Hotel.

Already plans are under way for her to return to the States. And this time she will appear in Hollywood and Las Vegas as well as in New York.

Inconvenient

Harold Pendleton, Executive Secretary of the NAF, told the MM: "The AFM said that Nicholas was not going to make a concession of time and flatly refused to agree to the tour."

Plans are still going ahead for British baritone ace Ronnie Ross to make an American tour with the Modern Jazz Quartet in the Spring.

The NAF hope to get another American star in exchange.

Dave Shand fixes his Savoy Band

Saxist leader Dave Shand has fixed the personnel of his nine-piece band which opens at the Strand Hotel on Wednesday night.

It is: Bill Burton, Ken Wilkinson, Len Hunter (drum), Dennis Jackson (tar. flute), Sam Fonteyne (pno.), Ray Banks (bass), and Dave Hodges and Larry Turner (vols.). (4ms)

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PET CLARK at the 'PALACE'

Contracts were finalised last weekend for Petula Clark and the King Brothers to appear at the Franka Vaughan Show opening at the Palace Theatre on January 20.

Clark, the star bill is producer Murray Campbell.

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Children's Startime

An all-star cabaret was one of the highlights of the Soho Association's annual Children's Party on New Year's Day.

Conducted by David Koffert, it included Don Lang, Bert Weedon, Rosemary Squire, the Kings Brothers, George and Jackie Moran, Gordon and Jackie Moran, Pauline Shephard, Russ Conway and Laurie London, while 100 Martin and his Latin-American Music played for the 300 children.

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