

Melody Maker

MARCH 16, 1957

EVERY FRIDAY 6d.

Calypso or Rock?

See Page 3

Valentine Junior

JOHNNIE RAY FOR CINEMA TOUR

Under ABC banner

BRITAIN'S cinema giants are preparing for a big battle to sign topflight pop stars.

The ABC circuit this week made its first move by signing America's Johnnie Ray for a five-day tour.

Rank cinemas, still counting the takings from the record-breaking Bill Haley tour, have lined up Sophie Tucker and Britain's Jimmy Young for a week's booking at the Dominion, Tottenham Court Road, from April 29.

Then Sophie goes North

Ⓢ Back Page, Col. 1

McKINLEY INTRODUCES MILLER SOUND



The new Glenn Miller Orchestra arrived in Britain this week for a short tour of American bases. Here, leader Ray McKinley introduces his vocalist, Laurie Peters, to the uniformed audience at the first concert on Tuesday at Margate. An action picture and report is on page 20.

WINNIE IN BRADFORD

Winifred Atwell stars at the Gaumont, Bradford, for the week commencing April 1.

Lonnie and Pearl in Palladium TV

LONNIE DONEGAN and Pearl Bailey star in ATV's "Sunday Night At The Palladium" this Sunday (17th).

Donegan will also be featured the same evening in the BBC Light Programme's "Calling The Stars."

The following Saturday (23rd), Lonnie and the Skiffle Group make their last public appearance before their tour of America, when they star in BBC-TV's "6.5 Special."

Film part

The group leaves for America on March 26 and the previous day will shoot scenes for the British film "Light Fingers," for which Lonnie is writing the theme song and background music.

His first three weeks in America will be on tour with the Harlem Globetrotters baseball team. The fourth may be spent either in Las Vegas or Canada.

Guitarist Denny Wright is leaving to freelance on the eve of the tour and will not be replaced.



Dickie Valentine and his wife Betty proudly introduce their new son, Richard, to MM readers.

NEW ALMA COGAN BBC-TV SERIES

ALMA COGAN starts a six-week BBC-TV series on April 25 when she returns from her next month's trip to New York. Her accompanist, Stan Foster, will conduct a selected 20-piece orchestra.

Saturday night out

Singer Sheila Buxton has been signed by the BBC for the Saturday night 9 p.m. dance band series featuring Alyn Ainsworth and the NDO, which commences on April 6.

MU WINS TWO BIG PAY AWARDS

THE Musicians' Union has just won two big pay battles.

The first means increases from 15s. to £1 1s. a week for musicians employed at holiday resorts.

The second award goes to pit musicians in many theatres outside the West End of London.

Carriage paid

Many pianists will receive an extra 17s. 6d. per week and other musicians 7s. 6d. The holiday resorts award, in

addition to the specified increases, states that musicians must receive extra payment for performances after midnight, and employers must pay return rail fares and "portage on heavy or bulky instruments."

The new rates range from £12 16s. a week for 10 performances not exceeding 18 hours' work, including rehearsals, to £15 10s. for 16 performances not exceeding 30 hours.

THE PLATTERS—PLUS 'THE DISH'—COME TO TOWN



The Platters met the Press when they arrived in Britain on Friday. And in their impromptu preview at the reception they introduced the only girl in the act—Zola "The Dish" Taylor. L.-r. are Tony Williams, Dave Lynch, Paul Robi, Rupert Branker (pianist with the group), Zola, and Herbert Reed. The Platters are at Birmingham Hippodrome next week.



Camilleri is at present on tour in Europe with his Sonola, prior to making another trip to America

CAMILLERI says only ONE word can describe

Sonola

—it's the **BEST!**

"My new Sonola is the most exciting accordion I have ever played," says Camilleri. "The tone is wonderful, the response magnificent, the compression of the bellows superb. Only one word can describe this instrument. It is the BEST." George Clay, Barry Dawson, Reg Hogarth, Lennie Felice, Ronald Keene, Johnny La Padula and many other first-class players also play and recommend SONOLA.

Send now for a superb illustrated brochure of the complete Sonola range from the Sole Distributors in Great Britain:—

BELL ACCORDIONS LIMITED

(Dept. M.M.4), 157/159 Ewell Road, SURBITON, Surrey
Callers Welcome. Open all day Saturday

Listen to "Accordion Time" on Radio Luxembourg every Thursday at 6.15 p.m.

SIDEMEN TOLD AT REHEARSALS . . . 'WE'RE FINISHING'

MUSIC IN MONTREAL

Date for Presley

From Henry F. Whiston

MONTREAL, Wednesday.—Elvis Presley has finally broken the Canadian ice. He is booked for a personal appearance in the Ottawa area for April 3. Previously, Eastern Canadian promoters have been averse to booking him either out of hesitancy at the price or fear of possible riots. Montreal's Forum quietly turned him down last year. The Foster Johnson Rock-n-Roll Calypso Revue played at the Theatre Francaise in Ottawa recently to a resounding financial success, and this prompted the Presley date.

THIS Friday's Forum date for the Birdland Stars of 1957 is expected to be the biggest attendance figure for the entire tour, since this is one of the largest sites for concerts. All the key figures in the show are committed to me for interview.

NEWSPAPERMEN and general readers alike in Vancouver, Winnipeg, Ottawa, Montreal, Quebec City and other Canadian centres are full of praise for the most newsworthy story on Charlie Parker in the February 16 issue of the MELODY MAKER.

THE Deep River Boys were at the Don Carlos Casino in Winnipeg recently. They are solid draws in that prairie city. The Three Lane Brothers, RCA Victor artists who made a million-seller out of "Marianne," were in Montreal for personal appearances last week. . . . Florian Zabach, that "Hot Canary" fiddle man, was at the El Morocco renewing old acquaintances.

STAPLETON KEPT IT A 48-HOUR SECRET



CYRIL STAPLETON: "I am sorry this has happened!"

By Laurie Henshaw

NEWS that the BBC intended to sack its £50,000-a-year Show Band was held back for 48 hours at the specific request of leader Cyril Stapleton. "The BBC wanted to release the news on Wednesday of last week," Cyril told the MM, "but I said I should be the one to break the news to the boys. I told them during rehearsal-

Time for a change—BBC

sals for our Friday evening broadcast."

Four-year run

The 17-piece Show Band finishes its four-and-a-half-year run at the BBC at the end of June.

Future plans? "It's too early to make any as yet," said Stapleton. "I hope to be offered enough radio work to keep the band together as a unit, otherwise it will be impossible. The musicians won't tour." Official BBC reason to discontinue the Show Band is: "We feel it is time for a change."

Not economy

Stapleton discounts reports that the band has been axed due to an economy move. "We average three broadcasts

a week," he said. "On a working year of 48 weeks, that works out at roughly £350 a broadcast. Not much when you consider all the appendages of the Show Band—comedians, scriptwriters, vocalists, guest artists, and so on. Some comedians are paid a great deal more for one show."

'I am sorry'

Adds Stapleton: "I am sorry this has happened."

"Music is the only really keen competition sound radio can offer to TV these days. It seems a pity to cut down on it just when the competition is hotting up."

Personnel of the Show Band comprises:

Tommy McQuater, Stan Roderick, Harry Letham and Basil Jones (tpts.), Lad Busby, George Chisholm, Jackie Armstrong and Ken Goldie (tms.), Ted Thorne, Jack Goddard, Dave Stephenson, Keith Bird and Bill Griffiths (reeds), Dennis Wilson (pno.), Bert Weedon (gtr.), Joe Muddel (bass) and Jock Cummings (drs.).

... NDO WILL NOT TAKE OVER—ALYN AINSWORTH

By Jerry Dawson

ALYN AINSWORTH, conductor of the BBC Northern Dance Orchestra, on Monday denied reports that he is to succeed Cyril Stapleton when the Show Band finishes in June.

He told the MM: "There is no truth in the report apart, of course, from the fact that with the disbanding of the Show Band the NDO does become the BBC's remaining staff dance orchestra."

Peak series

However, on April 6, the NDO starts a regular Saturday evening series in the Light Programme.

This new series will be at 9 p.m. and will bring the band to the attention of many listeners who are unable to hear its day-time and early evening broadcasts.

"This is the first time for years that a dance band has been regularly featured in a Saturday night series—apart from late-night dance music," Alyn told the MM. "And it is the NDO's first peak-hour series."

Judy Garland Rank tour is off

THE Rank cinemas tour of Britain by Judy Garland, proposed for this year, has fallen through.

The fantastic success of the Haley tour has whetted the appetite of the Rank Organisa-

WEARS AT MAXIMS

Planist Clarie Wears opens with a quartet on Monday at Maxim's Restaurant, W., in place of the Noel Brown Group.

The quartet is completed by George Roberts (tnr., cit.), Curly Clayton (gtr.) and Fitz Stanford (drs.).

tion, but tentative discussions with Judy Garland's advisers in New York have failed to produce any definite conclusion.

Exclusive only

"We are interested in tours by all artists of world stature," a Rank spokesman told the MM.

"But with the facilities we have to offer in locations of theatres and their financial capacities, we would insist on the artists' services being exclusive to ourselves."

Asked if the Organisation would be interested in British artists, the reply was: "Certainly—so long as they are big enough—and exclusive to us."

New attraction

Derby bandleader Syd Arkell has added singer Ann Toplass to his line-up. Besides being MD of the Midland Hotel, Derby, Syd plays at the Churchill Hall Ballroom every Saturday.

During the summer, he is to alternate with Freddy Sharratt playing for open-air dancing in local parks.

in package shows of the best large and small British bands if any promoter was interested enough to suggest a workable deal.

New dance hall

The Rank Organisation is continuing its policy of opening new dancing venues in the provinces.

Its newest Palais was scheduled to open yesterday (Thursday) at Chester. This is the Majestic Super Ballroom, where the music will be provided by an 11-piece band led by tenor saxist Roy Williams.

Now Max Wall joins rock-'n'-roll cult

Max Wall goes out on a 16-week Moss Empires tour on Monday with Terry Kennedy's Rock-'n'-Rollers. The tour opens at Brighton Hippodrome.

Each night of the tour a jiving contest will be held on the stage and the week's winners will receive £50.

Terry (gtr.) leads Ronnie Baker (alto)—who recently led aboard the *Queen Elizabeth*—Mick MacDonough (gtr.), Ronnie Prentis (bass) and Laurie Caton (drs.).

Scottish bandleader gets some good news

SCOTTISH bandleader Leslie Thorpe, who has just recovered from an operation, has been rebooked by Aberdeen Corporation for an eighth season at the Beach Ballroom. Leslie returned to the stand on Monday.

Last week his band was on holiday, and the Clyde Valley Stompers from Glasgow stood-in for the week.

KENT—The Trevor Ealey Quartet is resident at the Bare Club, Whitstable. . . . Eric Silk's Southern Jazzmen launch a jazz-dance programme to-night (Friday) at the Tudor Hotel, Hoddesdon. . . . West End leader Sydney Lipton is due at the Rose and Crown, Cheshunt (Herts)—to push over a pile of pennies collected for the Spastics Association!

JERSEY—Bob Brookes, pianist with Harry Dannell at the Grand Pavilion, Porthcawl, opens on April 13 with his own trio for a six-month season at the Waters Edge Hotel, Bouley Bay.

BRISTOL—Drummer Roy Smith, formerly with the Johnny Stainer Quintet, is now playing at the New Orleans Bar in Hamburg. Last year when he visited Poland with the Paramount Jazz Band, he became engaged to a Polish girl.

ISLE OF WIGHT—Bill Pindlay has been rebooked for his tenth summer season as leader at Brambles Chine Holiday Camp.

SUSSEX—Pianist Fred Harper replaces Bert Hayes with Eddie Mendoza's Band at Butlin's Ocean Hotel, Saltdean, on March 18. . . . Worthing Corporation has booked Cy Laurie for

the Pier Pavilion on March 20. . . . Chichester pianist-leader Mole Simmonds has written a number entitled "Barbara Leaps In," dedicated to his newborn daughter. . . . Clarinetist Graham Boycott has succeeded Chris Watford with Dolphin Jazz Band at Hastings Traditional Jazz Club.

MIDLANDS—Three Birmingham Jazzmen emigrated this week: drummer Reg Hudman and saxist Johnny Crump to New York, and tenor-man Barry Keny to Toronto. . . . The Rock Island Jazz Band and the Tony Bicknell Skiffie Group have begun a series of Wednesday evening sessions at the Victoria Hotel, Old Hill. . . . Two performances have been arranged for the visit of Ted Heath and his Music to the Coventry Theatre on Sunday (17th).

PRESTON—Blackpool guitarist Harry Myers is currently leading a quartet at the Green Dolphin Club. . . . The Jackson-Bradshaw Jazz Band is resident at the "Trad for Dancing" Club, which meets each Monday at the Regent Ballroom.

NORTH-EAST—Dormans Hall, Middlesbrough, has reopened after a month's closure for redecoration. Newcomers to Alan Waller's Band are Rita Bromley, ex-Grace Cole trumpet, and saxist Ronnie Hunt, from Danny Mitchell's Band at Redcar.

NORFOLK—Alan Warburton's Trio, at Ingoldsthorpe Manor Hotel, is now a quartet. Newcomer is bassist Frank Taylor. . . . Trumpeter George Ragsdale has joined Les Wheeler at the Majestic Ballroom, King's Lynn, in place of Norman Potts, now with Paul Chris and his Music Makers.

EXTRA INSIDE EVERY COPY

NEW, UP-TO-THE-MINUTE DETACHABLE

Here's something new, never before compiled, a Supplement giving complete details of the top singing stars of the films, the pick of the discs they've made, their musical achievements and status, their pictures—everything about them a disc fan wants to know—24 pages in all. This Disc Guide comes to you EXTRA, week-by-week, in three separate 8-page detachable supplements which, together, make a complete and handy 24-page booklet. YOUR FIRST SUPPLEMENT is inside your copy of the special issue of PICTUREGOER out next Thursday. ORDER IT TODAY!

DISC GUIDE TO THE MUSIC OF THE MOVIE STARS

In 3 separate Supplements containing all your favourites, including:
 LOUIS ARMSTRONG • HARRY BELAFONTE • BING CROSBY • BORIS DAY • EDDIE FISHER • JUDY GARLAND • BOLLES GRAY • DANNY KAYE • HOWARD KEEL • GENE KELLY • FRANKIE LAINE • MARIO LANZA • JULIE LONDON • GORDON MACRAE • DEAN MARTIN • TONY MARTIN • JANE POWELL • ELVIS PRESLEY • JOHNNIE RAY • HARRY SECOMBE • WALT DISNEY • BENNY GOODMAN • PEGGY LEE

This Special Issue also begins a revealing new series GIRLS IN HOLLYWOOD

A survey and a warning from Donovan Pedelty, the man who knows Hollywood from the inside, based on real-life experiences of some girls who have gambled on the chance to break into films.

THE POOR LITTLE RICH GIRLS

Ava Gardner, Rita Hayworth, Elizabeth Taylor, Lana Turner, Kim Novak—who seem to have everything . . . except happiness. Don't waste your pity on them! PICTUREGOER gives you another point of view.



Picturegoer

OUT THURSDAY, 21st MARCH—4½d.

NEWSBOX . . . by Jerry Dawson

Pearl Bailey

Winifred Atwell

Bill Haley

The Platters

EVER since rock-'n'-roll took our record companies and music publishers by surprise by becoming a craze, there have been predictions that it couldn't possibly last.

Even while sheet music and rock-'n'-roll records were being rushed out, harassed executives—having been bitten in the rear once—looked anxiously over their shoulders, nervous of some new onslaught from America.

People in that state can get trigger-happy and shoot at shadows. They can get panicked by seers and prophets. At the cry, "Look out, something's moving over there!" they strain their eyes painfully, scan the intelligence reports.

BEWITCHED AND BEWILDERED

And what do they see? Calypso. Or rather, Harry Belafonte. He's known to us mainly as the man bewitched and bewildered by "Carmen Jones." But, last year, he recorded a couple of Calypso albums and they sold fast in America.

Fine—so far as it goes. But the prophets have been predicting a Calypso craze. Rock-'n'-roll, we're told, is on the way out. The forces of publicity have been getting to work. All we are waiting for now is for the teenagers to start raving

Two rules

Wise words of caution were uttered by Pat Brand in "On The Beat" a few weeks ago.

"I just can't see it," he said. "Everybody tells me that it is going to take the place of you-know-what."

And he laid down the two prevailing rules of a musical craze.

1. It has to have a solid beat.
2. You don't have to bother about the words.

And, he commented, Calypso breaks both.

The point is, was Elder Statesman Brand on or off the beat?

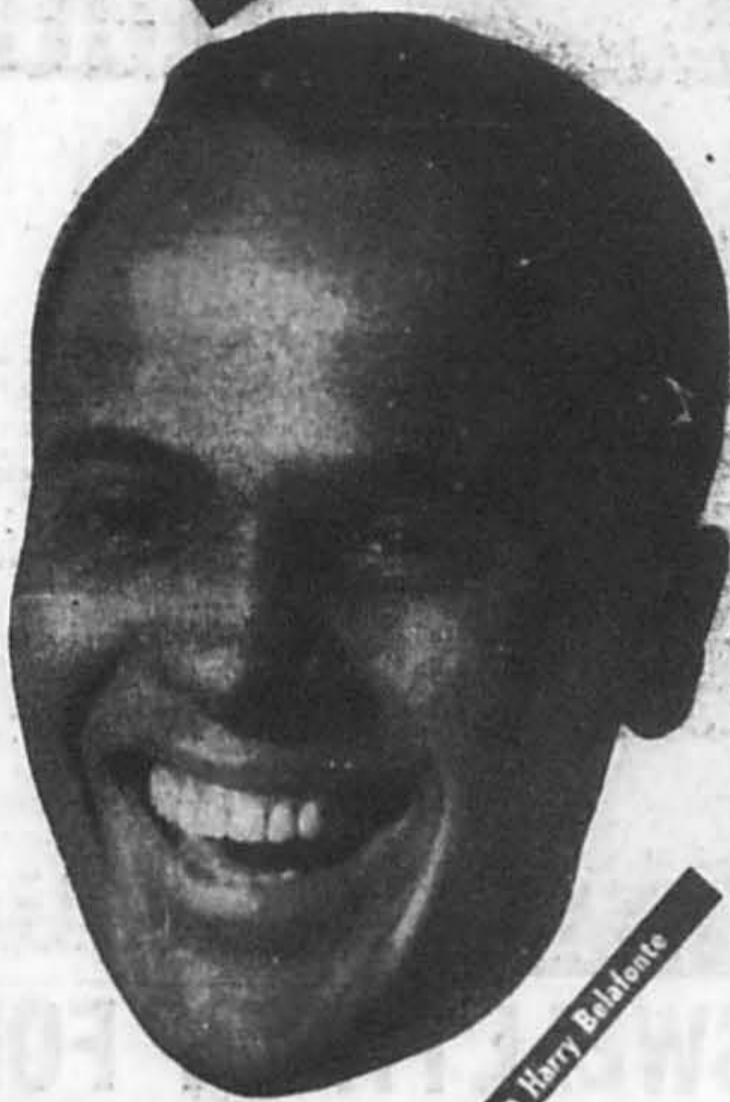
Singer Pearl Bailey comes in with this note of discord.

It's smart

"Thank heavens we're ready to get rid of rock-'n'-roll. In New York today, every smart room has a Calypso singer."

Belafonte himself talks as a man who has already accom-

The stars answer your question-



was dying on its feet and the American wide boys had to cook up something to stimulate interest. Now they're trying to repeat the process with Calypso. But the public always has the final and conclusive word on these things. I'd say quite definitely that Calypso won't get the kids who hung themselves on the Haley bandwagon."

Some recording companies over here are stacking up Calypso offerings urgently; others view the idiom dispassionately.

Cooling off

"I am only interested in Calypso," says Columbia's Norrie Paramor, "in so far as it provides good songs. I don't believe that it competes with rock-'n'-roll. 'The Banana Boat Song' has taken the public fancy. Really, it's a compound of three traditional Calypsos. But take away the novel chant intro and what's left? Would it have done so well without the special treatment?"

The last word should go to Bill Haley, a man who may be written off as a back number prematurely.

"I feel that Calypso is on its way out already," he told the MM before he left for the States. "Originally, I'd intended to record a Calypso-Rock, but now I'm cooling off. Calypso may be the rage in New York—but where else?"

—TONY BROWN

WILL CALYPSO KNOCK THE ROCK?

because I was brought up with the music and I love it. But I can't quite see a real craze in England. After all, Calypso songs haven't any real novelty. Edmundo Ros has been playing and recording them for years."

Publicity man Les Perrin of necessity has his ear to the ground and would be the last to miss any strong portents. "Rock-'n'-roll was put across purely by fantastic publicity stunts," he declares. "Pop music



Winifred Atwell

plished the victory of Calypso. "The time was ripe for anything," he says.

"It was a combination of many things, plus the fact that the public was just about ready for a new musical expression to attach its interest to."

But Belafonte is taking care not to concentrate on Calypso songs, realizing that shifts in

public taste can be fickle and devastating to a singer who allows himself to be tagged. Many passing fads never reach craze proportions.

Warning

This is borne out by agent Leslie Macdonnell, just back from a trip to the States.

"So far as England is concerned, Calypso will not be a success. And in America it will have little appreciation in certain areas."

The Platters vocal group, now touring in this country, acknowledge the strength of Calypso—but echo the note of warning sounded by Pat Brand.

"If you don't dig it in the States," they say, "then you're square—and all that craze is due to Belafonte. But it won't go as far as rock-'n'-roll."

Parody

"Can you see the kids queuing up and going crazy for it? They won't riot to get into Calypso."

Lead singer Tony Williams put this point: "An American Negro singing Calypso could sound terribly out of character."

And could the majority of pop singers produce more than a parody of the quaint Trinidadian songs?

How, then, has Belafonte succeeded? The explanation is that he was educated in the West Indies.

Hopeful

Winifred Atwell was actually born in Trinidad and speaks hopefully, rather than certainly, of a Calypso vogue.

"I'd like to see it happen, of course."

B. & H. for Finest TRUMPET VALUE

THESE INSTRUMENTS ARE BUILT BY THE FINEST BRITISH CRAFTSMEN WITH SELECTED MATERIALS, AND ARE OUTSTANDING IN THEIR PRICE RANGE.

EMPEROR

£28.13.0

REGENT

£23.12.6

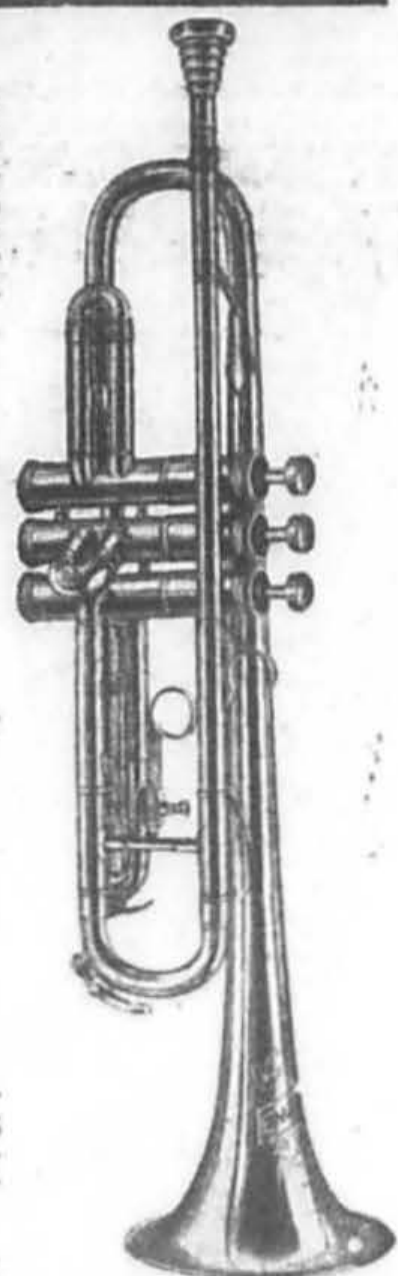
MODEL "78"

£18.9.6

LOW PITCH. NICKEL TRIM. LAC. FINISH. AVAILABLE FROM STOCK.

THE B. & H. SELECTION OF TRUMPET TUTORS
The "SIMPLICITY" - - - 4/-
OTTO LANGEY - - - 11/6
ARBAN, complete - - - 34/-
Separately, Parts 1, 2 and 3, each 16/-

SEE YOUR DEALER NOW or write for full particulars.



Trumpet illustrated is the Emperor model

BOOSEY & HAWKES LTD.
FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2. TEL.: PAD. 3051



- TV 20** Control panel illustrated. AC only, 200/250 volts. Four 8" speakers. Two inputs with two high impedance sockets on each. Foot-operated Tremolo variable for speed and depth. **47 gns.**
- TV 18** AC/DC, 200/250 volts. 12" speaker. Bass and treble sunken controls. Two high impedance inputs. **47 gns.**
- TV 12** AC/DC, 200/250 volts. 10" speaker. Two high impedance inputs. Treble tone control. **30 gns.**

Leaflet R.S.13 on request from **Selmer 114 CHARING CROSS ROAD, LONDON, W.C.2**

IT PAYS TO READ THE 'MELODY MAKER'

McDevitt gets spot in the Steele film

—After MM mention



TOMMY STEELE—filming of his life-story will be completed this month.

THE Chas. McDevitt Skiffle Group has been signed for "The Tommy Steele Story," which is being filmed at Beaconsfield Studios.

After reading Tommy's contribution to the "Skiffle on Trial" feature in last week's MELODY MAKER, Herbert Smith, producer of the film, visited a West End coffee bar to hear the McDevitt Group. He signed them up on the spot!

Tommy—pictured left experimenting with one of the cameras at the studios—knew Chas. when he too worked in London coffee bars, and mentioned the group in his article.

Hit record

The Skiffle Group will do two numbers in the film, one of which will probably be its record hit "Freight Train," which features singer Nancy Whiskey.

Yesterday (Thursday), the Humphrey Lyttelton Band was due to shoot its contributions to the film. The band arrived back from a Scandinavian tour on Monday.

The McDevitt Group will be featured with the Eric Delaney Band in concerts at Birmingham on April 9 and Letchworth on May 19.

Paul Burnett to be MD at North Pier

Paul Burnett, MD for the Jones Boys, is to conduct for this year's summer show at the North Pier, Blackpool.

Stars will be Ruby Murray, Tommy Cooper, Ken Platt and the Jones Boys.

The show is this year presented by Bernard Delfont.

PAUL RICH SINGING FOR THEIR SUPPERS

Paul Rich, vocalist with Lou Preager for 13 years, will sing and play guitar at a new coffee bar, "The Coffee Pot," which opened this week in Soho.

Paul will be featured on Saturday and Sunday evenings.

Opportunity knocks

Billy Marsh, of the Delfont office, this week left for a two-week trip to New York, Chicago, Hollywood, Las Vegas and Miami, looking for talent for Delfont summer shows in Britain.

'SWELL PARTY' FOR LOUIS AT NEWPORT

LOUIS ARMSTRONG will celebrate his 57th birthday on July 4 at the opening of America's annual Newport Jazz Festival.

and Mrs. Armstrong calls at London

Mrs. Lucille Armstrong, Satchmo's wife, was in London for three hours on Monday en route home to America from Accra, where she attended the Ghana independence celebrations.

She presented the Prime Minister of Ghana, Dr. Kwame Nkrumah with a copy of Louis's latest film—Universal-International's "Saga Of Satchmo." Lucille accompanied Louis and the All-Stars to Ghana—then the Gold Coast—when they played there after their British tour last year.

BRITISH IS BEST

British pianist Ralph Sharon opens at New York's Birdland on March 19.

"I knew from the start" they were true AMERICAN FLAVOUR

20 for 3/10

ASTORIAS
AMERICAN BLEND
CIGARETTES

A big party is being organised with as many as possible of the musicians who have played with Louis, as well as a big array of stars.

Ella and Sarah

Already signed for the Festival, apart from the Armstrong All-Stars, are Ella Fitzgerald, Sarah Vaughan and the Count Basie Band.

The international jazz scene will also be given coverage with leading musicians and composers from all parts of the world.

Either Columbia or Granz's Verve label are expected to record the proceedings.

News in brief

THE on-off Ella Fitzgerald tour is definitely on. The show, rearranged because of Ella's recent illness, will now open in Copenhagen on April 22 and will tour for six weeks.

Touring with Ella will be the Oscar Peterson Trio, drummer Jo Jones and violinist Stuff Smith.

The annual "Chris Barber Jazz Show" will be presented at the Royal Festival Hall on April 28, featuring the Barber Band and Otilie Patterson.

Singer Glenda Gould, who has just passed her BBC audition, has been booked for a cabaret spot on Sunday at Wootton Hall, Birmingham.

Lynn Cristie, vocalist with the Hedley Ward Band, starts a week in ATV's daily programme, "Lunch Box," on March 25.

DISC-TALK

Jack Payne starts a new Saturday night Light Programme disc-jockey show on March 23.

Heard weekly from 10.15 p.m. to 11 p.m., the programme will be called "The Jack Payne Record Show."

Shella, wife of Vic Lewis altoist Alan Rosa, gave birth to a son, to be named Stephen Franklin, at Nottingham last week.

Desmond Jack, former band-leader on the "Empress of Scotland," and Lyons Coventry Street Corner House, died recently after a long illness.

The newly formed Dickie Bishop Skiffle Group has been booked for the National Jazz Federation's "Skiffle Session" at the Royal Festival Hall Recital Room on Tuesday.

Benny Hill and Frederick Ferrari appear for the summer season, starting on July 8, at the Wellington Pier, Great Yarmouth.

Pianist-entertainer Maurice Allen opened on Monday for a cabaret season at the Society Restaurant, W. Since making his debut in cabaret at the Astor Club last month, after a long spell playing opposite Sid Wright's Band at the Eve Club, he was featured in a recent "Show Band Parade" on BBC-TV.

Where can we develop our talent?

JACK PAYNE (9/3/57) could have gone a good deal further in praise of local jazzmen. To the worthies he names should be added the really swinging Dixie bands of Welsh, Mulligan and Brown, the jumping Lyttelton combo, and such individuals as J. Harriott, B. Turner, D. Jones, A. Clare, J. Skidmore and G. Chisholm.

Britain has a creditable, though not abundant, supply of local talent. What this country hasn't got are places for jazzmen to develop their talents. London's jazz clubs are largely populated by teenagers and rowdy morons with little discrimination or knowledge of music.

Regular six-nights-a-week jazz clubs catering for reasonably discriminating listeners can exist in Paris. Why not London?—David R. G. Griffiths, Edgware, Middx.

Last straw

JACK PAYNE'S remark about so-called poseurs on the West Coast was the last straw. Have we in this country a drummer with the technique, swing and invention of Shelly Manne, a multi-instrumentalist of the calibre of Bob Cooper or Bud Shank? No, Mr. Payne, we have some quite good jazzmen, but no greats.—E. Amer, Trowbridge, Wilts.

©Mantovani replies to Jack Payne on page 8.

West African jazz

FOR the past few years I have been the proud possessor of a small number of High Life records from Freetown which I play for my friends on every possible occasion. I was, therefore, most interested in your predictions for Harry Lowe's Ghana High Life Band (2/3/57). I feel that a wider appreciation of the qualities of West African music would do much to counteract the "jungle noises" criticisms which one hears levelled at jazz.—Simon Euthopen, Trinity College, Cambridge.

Jazz—and fresh air

APPROPOS the Happy Wanderers (9/3/57) and their record contract, here, I think, is a group which has provided the ingredients for what I consider the best thing to go with jazz—FRESH AIR.

It is a fact that their music has given much pleasure to many people in the streets of London. I, for one, hope their records get a good response.—Peter Goss, Tooting, S.W.17.

What's the secret?

LOOKING through the MM, I am surprised to see so many names of Jazz Greats ending in the letters ON or AN. For instance:—

Kenton, Ellington, Herman, Peterson, Hampton, Morton, Condon, Mulligan, Goodman, Finegan, Bellson, Lyttelton, Johnson. Perhaps musicians having this "name-tail" are lucky—or what?—B. Coulman, Headlands, S. Rhodesia.

SUZI MILLER TO SPEND APRIL IN PARIS

VOCALIST Suzi Miller is leaving the show "It's (So) Cool For Cats" in April to make a three-week trip to the Continent. She has a broadcast from Paris, a television appearance and a recording session in Hamburg, and a 10-day cabaret booking at the Café Stadt Wein in Munich.

Lined up for Suzi when she returns is a cabaret season at the Colony Restaurant.

JOURNALIST & MUSIC MAN

JEFF SMITH has joined the "Melody Maker" staff as features sub. Yorkshire born, he was previously with "World's Press News."

Main interests are traditional jazz and folk music—any country's! Instruments: piano and guitar.

Late reprieve for Marion Ryan show

"Spot The Tune," the Granada-TV series featuring Marion Ryan, which was to have ended its run next week, has been reprieved.

Owing to its high televiewer rating, it will now run through to June 13.

"Pay Attention," which would have taken over from "Spot The Tune," will be screened later in the year. Marion Ryan and Glen Mason have been signed as co-stars.



What goes on Here?

The above design is a reproduction in miniature of the wrapper of Jazz Book Club productions, and is now a familiar sight to thousands of jazz enthusiasts all over the world, from Killiecrankie to Chattanooga, from South Mimms to Sydney.

Since the Club started in July last year it has published such wonderful books about jazz music and musicians as Alan Lomax's "Mister Jelly Roll," Eddie Condon's "We Called It Music" and among the books to come are Dorothy Baker's prize-winning novel "Young Man With A Horn" and Rust and Allen's account of "King Joe Oliver."

These books will add to your knowledge and increase your enjoyment of this joyful thing called jazz: they are available to members of the Jazz Book Club, who get them at specially low prices.

If you like jazz you will be proud to belong to this, the world's first and only

Jazz Book Club

Write for details to Herbert Jones, Jazz Book Club, 1 Tavistock Chambers, Bloomsbury Way, London, W.C.1.

P.S.—To present members. Production difficulties have forced us to change the order of numbers 5 and 6. The next book will be "Young Man With A Horn," followed by "King Joe Oliver."

Readers GIVE THEIR

I DON'T think I heard of Bob Dawbarn playing any sort of instrument.* As for skiffle being piffle, may I quote Mr. Donegan: "It illustrates the origins of jazz."

And just how does Mr. Dawbarn define a musical illiterate? And on the subject of "parasitical offshoots," wasn't jazz a parasitical offshoot of folk music?—R. H. Barnacle, London, N.I.

* Trombonist Dawbarn played for three years with Mick Mulligan, later with Eric Silk, the Gallon Jazz Band, Lonnie Donegan and Ian Bell. His own groups included such men as Eddie Smith, Dick Smith (both now with Barber), Jim Bray (Lyttelton) and Gerry Salisbury (Randall). Ran own club at 44, Gerrard Street for a year and before taking up trombone in 1945 had played drums with a quartet which included Mulligan on piano. Gave record recitals at the old Number One Rhythm Club as far back as 1945.—EDITOR.

Upstarts

HOW dare these unmusical upstarts claim equality with such men as Lonnie Johnson, Broonzy, Jefferson and Ledbetter! Their brazen whinnings are as pleasing as an evening in an abattoir.

So many peculiar types of music are classed as jazz that the word, always in dispute, is becoming meaningless.

Surely, by admitting Kenton and Broonzy under its banner in the same breath, we have gone as far as it is safe without introducing other doubtful categories. Soon we will be admitting "Grand Hotel."—Steve Voece, Old Colwyn, N. Wales.

Inept

AS the author of "Skiffle or Piffle," may I point out that I am not "playing with skiffle groups"? I am playing with the same guitarist and washboard player as at the time of writing the article.

I have since played a concert with Ken Colyer, two or three sessions with Jack Elliot and Darrell Adams (strictly hill-billy) and an occasional session with Bob Kelly (strictly Chicago race blues).

But the main point in my article was not that all skifflers were "prostituting an art." It was that they were too inept, musically, to do so—"dilettante three-chord guitar thumpers"—and this still holds good.—Alexis Korner, London, W.2.

'Droolers'

THERE must come a time when real jazz fans will stay away from bands that feature skiffle groups and those bandleaders will show just how much they really think that skiffle is a part of jazz by excluding it to keep the cash rolling in.

Skiffle fans will always find some easy-to-listen-to music to drool over. Perhaps Tommy Steele will record some nursery rhymes that won't overtax their lazy, unmusical little minds.

The real answer is to improve jazz as much as possible.—Ian S. Murray, Eastcote, Middlesex.

Repulsive

I HAVE never agreed with a person more than with Bob Dawbarn.

But how does a keen jazz fan, who does listen to Armstrong, Jelly Roll, Lester and Charlie Parker and who is trying to master an instrument of his own, make any progress when all his friends are strumming repulsive skiffle numbers?—Francis C. Charlton, Ilford, Essex.

Origins

BOB DAWBARN complains that skiffle has little or nothing to do with jazz. An article in "Jazz Monthly" shows that without the original

Charles McDavitt and Eric Delaney in a session at Hammersmith Palais



VERDICT ON SKIFFLE

skiffle music we would have no jazz today.

The music played in Britain cannot compare with the original form, but it might persuade record companies to issue or re-issue the original music on records.—D. Driscoll, Stepney, E.14.

Torture

I CANNOT accept Len Doughty's theory that the enthusiastic jazz fan is now fumbling with a couple of four-string chords on a guitar instead of blowing, banging or plucking the instruments that may make him a jazz musician.

A theory that fits all the facts is that the skiffle groups are formed mainly from those who lack the latent ability to learn any instrument properly—and I am sure Len will agree that the jazz world will be well served if the growing popularity of skiffle persuades certain jazz musicians to scrape a washboard or pluck a tea-chest bass instead of continuing to torture their present instruments.—Stephen Duman, Hon. Sec. London Traditional Jazz Society.

Points from other letters

LAST night for the first time in my young life I saw Tommy Steele on television.

I was amazed. He might as well have sung in Russian—I couldn't understand a single word.—Euryl Thomas, Llanelly.

IF skiffle is to have a future in English culture the standard must improve and English folk-songs should be used so as to eliminate pseudo-Southern accents.

An example of British skiffle is "Hardcase."—L. Kelberman, Ilford, Essex.

WHEN Donegan produces music of the depth, sincerity and beauty of a Big Bill Broonzy, instead of his carbon copy of Leadbelly's less attractive aspects, I will buy his records.—Dave Houlden, Maidenhead, Berks.

THE (COOL) PLATTERS

THE Platters evolved from casual meetings at a Los Angeles hot-dog stand.

"The guys and gals went along there for kicks—to sing mostly. We were the ones who went most"—Tony Williams talking.

Tony sings first tenor, Dave Lynch second. Between the hot-dog interludes, Tony washed cars, Dave drove them.

Paul Robi, the group's New Orleans-born arranger, was the nearest to professional when he joined the group. He had played piano nine years and worked the clubs.

Herbert Reed, last and least in size, gives out with a big bass voice—and comedy. He is quite a dancer, too.

Lone girl with the four men is Zola Taylor. A graduate of Campton Junior College, Los Angeles, she is billed as "The Dish."

Before she joined the Platters she played piano and bass in the school band and ran her own vocal group.

Marriage?

Zola gets plenty of attention. The Press reception was no exception. She competed more than favourably with the whisky.

Had she ever considered marriage?

"Don't think it would work out," smiled Zola.

Favourite singers? "Ruth Brown," said Zola without a second thought.

This hint that the Platters might favour beat singing drew a blank. Individually, all liked ballads.

Jump

One exception only—Herbert Reed.

"I like to jump a little," he said, "groove it up."

Having experienced the Platters emoting on "Only You" and "The Great Pretender," I decided this was a fortunate portent.

It is just possible that the rest of the Platters may get around to Herbert's way of thinking.—L. H.

(See Page 10.)



Everyone's talking about
tape recorders



and from what we've overheard—they're always talking about Elizabethans. For looks, for style and for superb performance you can't better the Elizabethan 50, it's got everything you want in a Tape Recorder including the right price. We suggest you stop talking about Elizabethans for a moment—and get along now to your nearest dealer for a demonstration.

Remember the price 52 gas, complete

Elizabethan
TAPE RECORDERS

ELIZABETHAN 50
complete with Microphone
and 1000 ft. L.P. Tape.

FREE illustrated literature on request



NAME _____
ADDRESS _____
E.A.P. (TAPE RECORDERS) LTD
9 Field Place, St. John Street, London, E.C.1 D.1

Bill Haley's great drummer RALPH JONES



takes
Premier
back to U.S.

"With Rock 'n' Roll," says Ralph, "the drums take a terrific beating. I've found Premier definitely the best. That's why I've bought a new outfit." You, too, can enjoy the same superb quality—and you'll be surprised how reasonably it's priced.

**SOLD BY THE WORLD'S BEST DEALERS
IN 73 COUNTRIES**

To PREMIER, 87 Regent Street, London, W.1
Please send FREE BROCHURE (if full catalogue wanted, enclose 6d)

Name _____

Address _____

My dealer is _____



BBC IS PLAYING A DANGEROUS GAME

"The Show Band is beginning to lose its raison d'être. For this programme it has been jazzed down to become a large, lush, light orchestra playing the pick of the ever-green pops—an ominous step which may well herald the decline of the radio dance band."

I HAVE probably never made a more prophetic statement than this, which ap-



BY MAURICE BURMAN

peared in my column as recently as January 12. And now the Show Band is leaving the BBC and the decline of radio dance bands has begun in earnest—unless we do something about it. The BBC says officially it is making a change merely for the sake of a change, and the termination of Cyril's contract is not connected with economy. May be. But, it adds, there

will be no other replacement. It is all very mysterious. Everyone knows sound radio is worried about TV. Everybody knows, too, that great cuts are coming because the three sound services, Home, Light and Third, are no longer justifying themselves.

Big asset

But they know, too, that a pattern is emerging where sound radio will have a big audience for the ear and television for the eye. And music today means popular stuff—dance music and jazz. Everybody knows that except, apparently, the BBC. Otherwise why start the economy drive by cutting out one of sound's most popular and famous assets? (Did you see the coverage the dailies gave the news? Same treatment as a national disaster.)

There are other orchestras on the BBC pay list no cheaper than the Show Band, nowhere near as popular and in no danger of leaving. These orchestras, however, are not dance bands.

Complex

For, say what you will and despite all the new progressive spirits that now flit about the BBC, somewhere on high lurk minds with an anti-dance band complex. "Cuts have to be made? Get rid of that dance band—what's its name—the Show Band or something?"

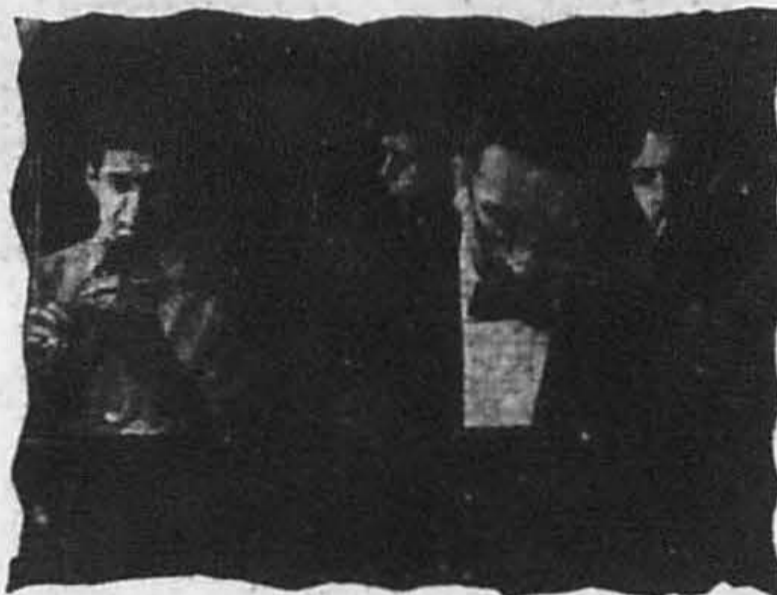
This despite the Show Band's great work and its quite fabulous popularity on both sound and television.

The BBC, of course, has every right to terminate the existence of the Show Band if it wishes. But what it can't do, unless it

wants to lose 90 per cent. of its listeners, is ignore the demand for good, rhythmic dance music.

As sound radio grows smaller in stature, so will the demand for good dance music become greater. If the Light Programme is wise it will begin now to build up the bands for the future—a future that lies with good music of every kind.

Burman in the lion's den



Maurice Burman has said harsh things about Cy Laurie in the MELODY MAKER, but last Sunday he bearded the lion in its den and went to the Cy Laurie Club. After sitting in on piano for several numbers, Maurice commented: "I found the band very easy to play with and Cy himself a most likeable and sincere person. I really enjoyed it." What did Cy think of Maurice? Says Cy: "I admire Maurice's bravery in coming down and I hope he has now learned by example how musical and swinging an 'uncouth and incompetent' jazz band can be."



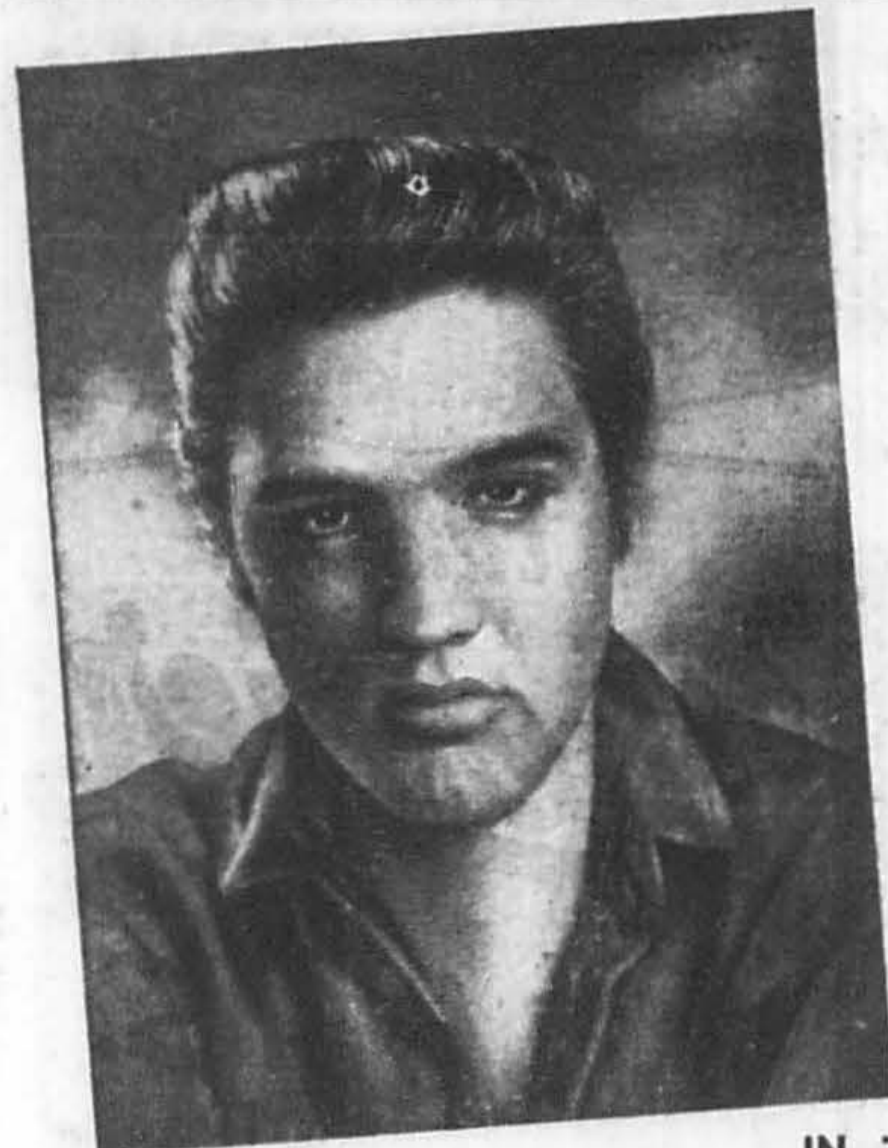
(Times: GMT)
SATURDAY, MARCH 16:
 5.30-6.0 a.m. J: D-J Shows (daily).
 10.30-11.30 J: As above.
 11.30-12.0 A 1: To The Memory of Charlie Parker.
 11.45-12.15 p.m. DE: At The Jazz Band Ball.
 1.45-2.15 Z 1: For Trade.
 2.5-2.30 C 1: Mainly Modern.
 4.10-4.45 P 1: World of Jazz.
 4.15-4.45 Z 1: Swing Serenade.
 5.0-5.30 F 2: Ragtime to Cool.
 6.40-7.20 M: Disc Chronicle.
 8.0-8.15 H 2: 60 Years of Paul Whiteman.
 9.0-9.30 J: Hollywood Music.
 9.30-9.55 P 3: Louis Armstrong.
 9.30-11.0: 11.10-1.0 a.m. I: ABC of Rhythm.
 10.0-10.30 W: Swing Club.
 10.5-11.0 J: America's Pop Music.
 11.0-11.50 DL: Baker's Dozen.
 11.5-12.0 J: D-J Shows.
 11.30 app.-12.0 Q: Cool.
 12.5-12.45 a.m. H: Combs.
 1.5-2.0 H-Q: Hollywood-New York 3.5-3.50 H: Swing, Dance.
SUNDAY, MARCH 17:
 6.5-7.0 a.m. J: D-J Shows.
 11.30-12.0 A 1 2: American Folklore.
 9.0-10.55 p.m. S: For Jazz Fans.
 9.45-10.30 B: Public Concert.
MONDAY, MARCH 18:
 12.0-12.30 p.m. J: Martin Block (daily).

8.20-8.55 S: Life of Bechet.
 8.40-9.15 Z 1: Champs-Elysées Jazz.
 9.10-10.0 S: For Jazz Fans.
 9.30 app. K: Jazz Panorama.
 10.5-12.0 J: D-J Shows (nightly).
TUESDAY, MARCH 19:
 8.20-8.45 p.m. H 2: M.J.Q.
 8.30-8.55 J: Ted Heath.
 9.10-10.0 S: For Jazz Fans.
 9.15-9.55 B-250m: The Real Jazz.
 9.30-10.0 A 1 2: Jazz Piano.
 10.35-11.0 H 1: Ella Sings Porter.
WEDNESDAY, MARCH 20:
 5.20-5.50 p.m. Z 1: Jazz.
 7.45-9.15 Z 2: Champs-Elysées Jazz.
 8.30-9.30 P 3: Jazz For Everyone.
 9.10-10.0 S: For Jazz Fans.
 11.10-12.0 I: Ferguson, Clooney, Ellington, Larkins-Brax, Peterson.
 11.15-11.50 DL: Jazz Band Ball.
THURSDAY, MARCH 21:
 6.5-6.40 p.m. C 1: AVRO Jazz Club.
 8.30-9.0 J: Instrumental Mood.
 9.0-9.30 Z 2: Swing Serenade.
 9.10-10.0 S: For Jazz Fans.
 9.20-10.0 I: Swing Stars.
 9.30-10.0 F 4: Teddy Wilson.
 10.35-11.0 H 1: RIAS Combs.
FRIDAY, MARCH 22:
 3.0-3.30 p.m. I: Miles Davis.
 4.0-4.30 K: Jazz Programme.
 5.10-5.40 L: Jazz.
 8.30-9.0 J: R-and-B.
 9.10-10.0 S: For Jazz Fans.
EVERY NIGHT:
 7.0-9.0: 10.0-12.0 T: This is Music, USA.

KEY TO STATIONS AND WAVELENGTHS

A: RTF Paris-Inter: 1-1820m, 48.59m, 2-153m.
 B: RTF Parisien: 260m, 218m, 318m, 359m, 445m, 498m.
 C: Hiversum: 1-402m, 2-298m.
 D: BBC: E-464m, 41, 31, 25m, bands. L-1500m, 247m.
 E: NDR/WDR: 309m, 189m, 49.58m.
 F: Belgian Radio: 1-484m, 3-267m, 4-198m.
 H: RIAS Berlin: 1-303m, 2-407m, 49.94m.
 I: SWP Baden-Baden: 295m, 363m, 195m, 41.29m.
 J: AFN: 344m, 271m, 547m.
 K: SBC Stockholm: 1571m, 255m, 245m, 309m, 506m, 49.46m, 388m.
 L: NR Oslo: 1376m, 337m, 228m, 477m.
 M: Copenhagen: 283m, 210m.
 P: SDR Stuttgart: 522m, 49.75m.
 Q: HR Frankfurt: 506m.
 S: Europe I: 1647m.
 T: Washington: 31, 39 and 41m, bands. 11.0-12.0 p.m. only: 1735m.
 W: Luxembourg: 208m, 49.26m.
 Y: SBC Lugano: 568.6m.
 Z: SBC Geneva/Lausanne: 1-393m, 2-91.2m.

F. W. Street



SUPERB EXTRA LARGE
 (11¼" x 8¼")

FULL COLOUR

PORTRAIT OF

ELVIS PRESLEY

IN THE APRIL ISSUE OF

PHOTOPLAY

THE WORLD'S FILM MAGAZINE

Articles on:—**EARTHA KITT**—"Me, Men and Money"; **JAYNE MANSFIELD**—"Yes, I Schemed it All"; **ROSSANO BRAZZI**—"How to Have A Love Affair"; and features on **YUL BRYNNER**, **ANITA EKBERG**, **STEPHEN BOYD**, and many other popular stars, PLUS all the gossip from the film world.

AND AN UP-TO-THE-MINUTE POP PARADE FEATURE

FULL PAGE COLOUR PICTURES OF **RUSS TAMBLYN**, **VENETIA STEVENSON** and **MARISA PAVAN**

If in difficulty please write to The Circulation Manager, PHOTOPLAY, 44 Hepton Street, London, S.E.1

On Sale NOW

PRICE 1/3

From all Newsagents and Bookstalls



Cheesecake to sell LPs

TAKE a look into the display window of any record store, paying particular attention to the gay LP sleeves.

Now go down the escalator into the Tube—or, if you don't live in London, take a train or bus—and scrutinise the advertisements: not the film, theatre and record ads., but those drawing attention to household products, foods, clothes and so on.

Notice anything? Do you see the one common point that links contemporary advertising—or rather a trend in contemporary advertising—with modern record covers?

Pin-ups

IN the former there is a distinct tendency, stemming originally from America, to do away with the old idea of advertising by illustration. No longer do Messrs. Bloggs and Doaks, seeking to place the virtues of their hay rakes before the public, show them a picture of a happy farmer using a Bloggs and Doaks rake.

No—they show a picture of an eye-catching pin-up girl. And, somewhere in the corner, a few words about B&D rakes. The girl has nothing whatever to do with rakes. She's not using one.

She is there merely to stop you in your tracks. And, having stopped you, the advertiser hopes you will read the words in the ad. as well.

Exactly the same technique is now being applied to the LP cover—which, like the ordinary advertisement, is there, after all, to "sell" the product to which it relates.

'Clever'

LONG-PLAYER sleeves, when they first appeared, were content to "sell" the disc within by showing prospective buyers a picture of the artist who had made the record.

Then they appeared to find that too dull and there was a rash of "clever" approaches making use of the more esoteric forms of modern art.

Now this new approach is being applied. And I am not at all sure that it is a good policy, particularly as the type of disc most affected—so far as our side of the business is concerned—is mainly the "prestige" output of famous orchestras and singers, with lush strings, expensive orchestrations and the most musically and tasteful performances.

Mind you, I'm all for the artistic and clever approach.

I applaud the Mel Tormé cover, which showed a caricature of Tormé executed in small blobs—every blob being, in fact, a tiny photo of a motor-car—because Mel is a great car fan.

Britannia

I ADMIRE the idea of the U.S. company which illustrated a British LP titled "Jazz Britannia" with a picture of a gentleman in bowler hat, drainpipe trousers and "British warm," his arms filled with trombones, tenors and trumpets and a pair of bongos by his brief-case!

But I am not so sure about the collections of ballad tunes now starting to appear under

THE STAGES

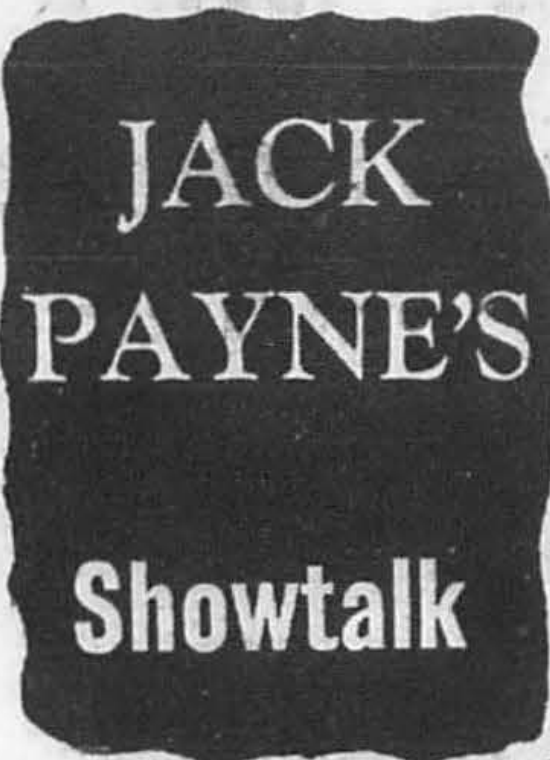
● First: Portraits . . .



. . . modern art . . .



. . . now cheesecake



● Mel Tormé



challenging single-word titles—and inside sleeves showing ladies in negligé who have no connection whatever with title, tunes or artiste.

Nothing offensive has appeared—yet. But, like the pulp magazine with the lurid cover, the LP sleeve of this kind could so easily descend to cheap vulgarity.

And I feel—at the risk of being thought old-fashioned—that such a thing would be a great pity just at a time when our music is, for the moment, being considered seriously.

Help!

EVERY week they pour in, dozens and dozens of them, flooding into my office as they flood into the offices of all columnists, disc-jockeys and their like—the letters from hopeful amateur songwriters.

I never offer help to these optimistic gentry in any positive way. I should love to be able to, but I cannot.

In the first place, I have no time to do so. Secondly, even if I could find time to help one, then I should be expected,

quite rightly, to help everyone.

So what I usually do is merely advise the aspiring writers to send their material to recognised publishers or recording companies, and supply the addresses of these.

It may well be that, among the amateurs who write to me, there are budding Cole Porters.

But the vast majority could well remember that song-writing is more than a matter of simply singing in your bath, jotting it down in tonic sol-fa and then squeezing in some moon-june rhymes to fit.

Courage

I MUST applaud the courage of one songsmith who is determined that the publishers shall listen to his work.

I saw him in London's Denmark Street (Tin Pan Alley to you) last week, sitting in a self-propelled invalid chair, loudly blowing melody lines one after another on a battered trumpet.

On each side of the wheelchair was a notice. It read: All my own tunes.

Limless ex-Serviceman. Christian.

Brilhart and Personaline

The reeds with the heart

BRILHART is considered the world's best, giving performance standards never before attained. PERSONALINE reeds have a little extra playing resistance and thicker tip.

Sole Distributors:
ROSE, MORRIS & CO. LTD.
79/85 Paul Street, London, E.C.2

First, Last and Always GO

Capitol

FOR LONGER ENJOYMENT

World's Greatest Dance Bands
"Dance to the Bands"
parts I and II LCT 6124 LCT 6125

Milt Buckner
"Rockin' Hammond" T. 722

Joe Bushkin
"Skylight Rhapsody" LCT 6126

Dennis Day
"This is Dennis Day" T. 741

Nelson Riddle
"The Tender Touch" T. 753

Kay Starr
"In a Blue Mood" T. 580

Les Baxter
"Caribbean Moonlight" T. 733

Guy Lombardo
"Guy Lombardo and his Royal Canadians" T. 739

Les Brown
"Les Brown's in Town" T. 746

Hear these great Capitol L.P.'s

Capitol Artistes—Capital Entertainment
ELECTRIC & MUSICAL INDUSTRIES LTD., RECORD DIVISION, 8-11 GREAT CASTLE ST., LONDON, W.1

At last—a musical we can be proud of

DEAR Harold V. King,
I am almost as surprised to be writing this letter as you will be to read it. We have never met. A week ago I didn't know your name, and probably you didn't know mine, either.

I was aware that you existed, of course, in the sense that I knew your job must exist. I knew someone or other must be responsible for supervising the sound recording at Elstree Studios, otherwise the history of British film musicals would be even less impressive than it is.

As you know—and as I know, too—music does not just record itself. Long gone are the days when someone in shirt sleeves would plonk down a microphone in front of a band, and then retire to the recording room to twiddle a knob or two for luck.

Best

There is one particular point in space at which any given instrument or section is heard at its best. Six inches from that position the sound suffers. What is more, every orchestral instrument has some special tonal characteristic which is best served by a particular kind of microphone.

As Recording Supervisor at Elstree you and your staff know all these technical considerations far better than I. What prompted this letter is the brilliant way in which they were applied to the music recording for Associated-British Pathé's new film "The Good Companions."

Beaming

I suppose you were present at that World Premiere at the Warner, Leicester Square. You may even have sat immediately

Says Steve Race



● Janette Scott stars in the film version of "Good Companions."

in front of me, for all I know. If so, and if you had turned round in your seat, you would have seen me beaming with pride at the brilliantly colourful sound achieved in those terrific production numbers.

As you'd be the first to admit, all the Sound Department's skill would have been fruitless without good music to work on. If Alberto Rossi, Paddy Roberts and Geoffrey Parsons hadn't written such good songs (especi-

ally "If Only"); if Louis Levy hadn't used the cream of London's orchestral talent for the sessions, and above all if Laurie Johnson hadn't written the most superb orchestrations ever heard in a British picture, your

work would have been in vain. Conversely, without you, their talent would have come to nothing.

Top form

As it is, the whole music department worked on top of its form. And the result?—At long last a musical that this country can be proud to have produced. "The Good Companions" may have had a mixed reception from the national Press as a film: as a challenge at last to the apparent monopoly of MGM where musical numbers are concerned, history was made when Louis Levy brought down his baton on the last chord of the music track, and when director J. Lee Thompson shouted "Cut!" at the conclusion of those sensational Paddy Stone dance routines.

I was a proud man when I left the Warner that night, Harold: proud that my colleagues in British show business had finally succeeded in the most challenging of all film media: the Musical.

Admiring

Please accept, therefore, the congratulations of a complete but admiring stranger. British film music has little to fear when work is commissioned from such a brilliant creative team, and when the scores they produce are realised so effectively by such people as yourself and your staff.

Yours sincerely,
STEVE RACE.

The Big Bad Wolves

IN show business the agent is always the Big-Bad Wolf. He is given no credit for humanity, let alone altruism. As a negotiator of the Anglo-American band exchanges, I've come in for some criticism—some oblique, some direct.

"Why don't you send only our best jazz players to the States?" . . . "It isn't fair to our bands to travel thousands of miles just to play a couple of numbers in a show."

And recently, MM Editor Pat Brand somewhat caustically observed that Ronnie Scott was "banged into the bottom of the bill on a package show" and not even listed in the advertising.

Remember how not very long ago we were bewailing the fact that American bands weren't allowed to play here? When a workable formula was found to permit the exchange of the Ted Heath and Stan Kenton bands it seemed almost unbelievable.

Censorious

What seemed a miracle at the time has now become commonplace. Being human, none of us is ever satisfied.

Let me concede right away that Pat Brand's point was valid, even if the terms in which it was phrased were unduly censorious.

No agent worthy of his salt

"bung" his artists into "bottom of a bill" and cynically shuts his eyes to the publicity angles.

He wouldn't last very long if he did.

Let me say that our bands and musicians haven't complained. Most of those who have toured the States have fulfilled a life-long ambition. Their work has been arduous, but the rewards—both in cash and appreciation—have been great.

All the bands have collected much greater fees than they could expect in comparable working conditions in Britain. They know better than to expect that they could take America by storm. And they all realised that one trip might well create a demand for British band recordings—and return visits.

The truth about the absence of Ronnie Scott's name in advertising early concerts is that the British band was delayed by a dock strike and the promoter was advised that Ronnie couldn't appear. And Ronnie would be the last to claim that he could expect star rating in a show crammed with names of greater pulling power.

Such packages containing anything up to a dozen acts, are now the fashion in America. On one such show that I saw recently in New York there were 16 groups. The Teenagers did only two numbers, top-of-the-bill Platters did three. We simply can't change the pattern of events over there merely to give a British band a lion's share.

Fans shouted

It is significant that Vic Lewis was given more playing time because the crowds shouted for more. But Vic couldn't demand it as a right.

As for sending only our best jazzmen to the States, I am prepared to accept the judgment of Ted Heath.

"Our jazzmen," he says, "would be wiser to stay at home. There are hundreds of wonderful American jazz instrumentalists around the country who simply can't break into the New York scene."

"What the Americans demand from our bands is entertainment."

And, finally, here's a pertinent question: Who were instrumental in breaking the 25-year-old ban on the entry of American bands? None other than those despised, criticised Big Bad Wolves of Show Business—the Agents.



● DAVISON

Says Pat Brand

THE Ronnie Scott Band was NOT delayed by the dock strike. Promoter Al Feld himself went out of his way to enable it to open as scheduled on February 15 in Pittsburgh. It played Toronto (to which my paragraph referred) a week or so later. But was still not mentioned in the advance Press publicity. Why?

Admittedly, we were overjoyed when the Heath-Kenton exchange at last broke the "ban." But did Heath find himself unbilled—or playing only one number?

I did not ask that we send only our best jazzmen to the States; the Scott Band, for instance, is already there. What I do suggest is that, if all America wants is a British token band capable of playing rock-'n'-roll, we spare the Ronnie Scotts the embarrassment of scenes like those at Toronto's Maple Leaf Gardens, and send one.

By agent
Harold Davison

Greatest sound in
Cymbals



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

FREE! This 12-page booklet, "Cymbals Today," crammed with hints, ideas, layouts, etc., by leading drummers, is yours for the asking—free and without obligation. Just post this coupon in a 2d. envelope to—

Name.....
Address.....
My usual Dealer is..... N.7

PREMIER DRUM CO. LTD., 87, REGENT STREET, LONDON, W.1. REGent 3373

OLYMPIC
World's
Biggest Value
and a wonderful service from
CHAS. E. FOOTE LTD.
20, Denman Street, W.1
Satz. Hill 5. GER. 1811

SHIP AND MAIL
Please send full details of Earliest Terms for the Wonderful OLYMPIC.
Name.....
Address.....

A FAMOUS SESSION*

"THE session started according to coloured people's time; it ended according to coloured people's conscience."

This typically phrased sentence of Spike Hughes at once portrays the atmosphere of three unique recording sessions in 1933. At 10 a.m. on May 18, Hughes felt bewildered and apprehensive as he stood alone in a bare, deserted studio at No. 1776, Broadway.

He had already earned fame as the most original British jazz musician with his Decca-Dents records; the "Harlem Symphony" and the ballet "High Yellow" had earned him considerable recognition.

The MELODY MAKER was giving his American trip tremendous publicity. At that time, to have talked with Hawkins and Allen was a tremendous honour; to record with them...

As the minutes ticked by, he was to wonder if he had been too impudently ambitious in organising a record session with some of the greatest of coloured musicians. At 11.40 a.m. the door opened and Benny Carter walked in with thirteen musicians.



● Spike Hughes

Hughes is indeed a man of many parts. During the 'thirties his "Mike" column" was to illuminate the pages of the MELODY MAKER. Here was journalism of a unique character.

Outspoken

"Mike" had the remarkable capacity of reviewing a record without ever mentioning it, sensing its atmosphere by allusion and simile. He was forever filling the correspondence columns by his outspoken comments and was indeed jazz's greatest essayist. He was later to become the straight critic of the *Daily Herald* and is now hard at work on a definitive book about Toscanini.

As the last few bars of the wildly jammed "How Come You Do Me Like You Do" echoed around the studio, Hughes laid down his string bass for the last time and snapped shut the band book.

He knew that after such great music-making anything which followed would be a grievous anti-climax.

No, no Mr. Payne

JACK PAYNE has been writing "Showtalk" long enough now to have acquired the dominant principle of good journalism—accuracy is the first essential.

It is regrettable, therefore, that he chose to fire off a broadside at me without having first taken full cognisance of it.

Even if he did fail to grasp what I was saying in the interview to which he refers, I'm not so elusive that he could not have checked my views before rushing into print.

Let us get the facts straight. I have never said, nor do I believe, that our jazz boys are not as good as the Americans—or anyone else—for that matter.

The only point at which the Americans have the edge is in the lift of their rhythm sections.

Let me quote the passage from the interview where Jack went wrong:

"Although Mantovani feels the Americans lack something in light music, he believes they excel in rhythm. 'Our jazz boys don't sound quite as good as the Americans,' he said."

RHYTHM, Mr. Payne, RHYTHM.

Composition

When I discussed this subject with the reporter I was concerned with jazz composition rather than jazz musicianship.

I do not believe that jazz composition has progressed very much from its infancy. The only two people who have pushed it and given it some form of additional musical depth have been Ellington and Stan Kenton.

When it comes to playing jazz there is no doubt that our top instrumentalists are

equal to anything America possesses.

But not one of the musicians Mr. Payne refers to in his hasty defence of the non-attacked jazz boys has done one iota for jazz music composition (for want of a better word).

Outlet

He talks about my old friend Sid Phillips writing symphonies. Why is he writing symphonies? Could it be that he can't find an outlet for his obvious talent in the jazz field?

Dankworth... Graham... Watson...

I agree that these boys play on the modern side. I agree that they are brilliant musicians. But really, Jack, can you tell me of one original jazz thought that any of the three has had in the last five years? Or since the days of Kenton? May I suggest that Mr. Payne examines, as I have, the music (that word again) of jazz? I am sure he would ultimately agree that JAZZ IS AT A STANDSTILL.

Square

As a Square, I feel this is rather a pity.

Just for the record, then: I have never said our musicians are not equal to the Americans. As a matter of fact, I think our boys are

equal to anyone. But the crack American bands do have a lift in the rhythm section which we do not seem to have quite captured on this side of the Atlantic.

This, too, is a pity.



says MANTOVANI



● KENTON

Rivalry

Hughes was to learn that just as the men arrived in their own time so they would not leave until everything had been waxed to their own satisfaction. He was to note that they found more interest in his original compositions than in the few standard tunes played at the sessions.

Spike's original intention had been to feature the unknown, unrecorded Choo Berry; on the first session Hawkins deputised; later both were to be featured.

Any fears of conflict of temperament were quickly banished, warm, friendly rivalry inspired both to their greatest.

Arguments smouldered for years as to who took which solo. They will certainly be rekindled by the issue of this LP.

By them sat the impassive Benny Carter, leading the reeds with such perfect musicianship, often stepping to the microphone to play both alto and clarinet solos of such grace and elegance; his logical conceptions of phrase contrasting strongly with the opulent wanderings of the tenor men.

Virility

Red Allen's contribution to the jazz of the 'thirties is still greatly underrated, the tense, nervous virility of his playing owes little to Armstrong and was to influence many modern trumpeters. The clipped phrasing and fierce attack are most exciting, while in "Sweet Sorrow Blues" his playing touches the heart of the blues with an uncompromising bitterness.

It may seem ridiculous to single out one musician from this astonishing array of soloists, but one feels that Wells exercised a peculiar domination over all the sessions.

His conceptions were astonishing and perfect in execution, the attack was so fierce that in many tracks the rhythm section immediately sounds louder and more unified as soon as the solo commences—as if impelled nearer to the microphone by the power of the trombone.

The up-tempo "Firebird," "Bugle Call Rag" and "Fanfare" occasionally reveal jerky

Collectors' Corner spotlights the reissue of Spike Hughes' historic American record sessions. The guest reviewer is—

VIC BELLERBY

syncopation in the writing, but the soloists always had perfect backing and the scores had exciting blues feeling. "Firebird" is the most imaginative.

"Pastoral," "Music At Midnight" and "Air In D Flat" reveal a lovely natural melodic sense and ride so gracefully. "Donegal Cradle Song" is typical of Hughes's Celtic eloquence. Hawkins's solo was so inspired that Hughes insisted that any published orchestration of the piece should have the improvisation written down.

"Arabesque" is the greatest of all the tracks. Profound and imaginative, it has a richness and depth of thought equalled only by Ellington.

THE DISC*

SPIKE HUGHES AND HIS ALL-AMERICAN ORCHESTRA (LP).

Decca. 18/4/33. New York.
 (a)—Benny Carter, Wayman Carver, Howard Johnson (altos); Coleman Hawkins (tr.); Shad Collins, Leonard Davis, Bill Dillard (sps.); Wilbur De Paris, Dicky Wells, George Washington (tubs.); Rodriguez (pno.); Lawrence Lucie (str.); Ernest Hill (bass); Kaiser Marshall (drs.). Am. Decca for English Decca. 18/4/33. New York.
 (b)—Personnel as for (a), except Sid Cattlett (drs.) replaces Marshall. Same season.
 (c)—Carter (alto, clt.); Carver (alto, flute); Johnson (alto); Leon "Chu" Berry, Hawkins (tr.); Henry Allen, Davis, Dillard (sps.); tubs. as for (a); Low-Russell (pno.); Lucie (str.); Hill (bass); Marshall (drs.). Do. 18/5/33. New York.
 (d)—Personnel as for (c), except Carver plays also sop.; Rodriguez (pno.) replaces Russell. Do. 19/5/33. New York.
 (e)—Carter (alto); Carver (alto, flute); Berry, Hawkins (tr.); Allen (tr.); Wells (tub.); Rodriguez (pno.); Lucie (str.); Hughes (bass); Cattlett (drs.). Do. Same date.

Hughes (arr.) directing:
 (a)—Benny Carter, Wayman Carver, Howard Johnson (altos); Coleman Hawkins (tr.); Shad Collins, Leonard Davis, Bill Dillard (sps.); Wilbur De Paris, Dicky Wells, George Washington (tubs.); Rodriguez (pno.); Lawrence Lucie (str.); Ernest Hill (bass); Kaiser Marshall

CHAPPELL'S BAND MUSIC SERVICE All this material on sale at your local Music Shop or 50 NEW BOND STREET, LONDON, W.1 ★

TRUE LOVE ★

From the film "HIGH SOCIETY"

DON'T KNOCK THE ROCK

From the film "DON'T KNOCK THE ROCK"

THE BANANA BOAT SONG ★

BLUEBERRY HILL

MOONLIGHT GAMBLER ★

YALLER YALLER GOLD

From the film "DAVY CROCKETT AND THE RIVER PIRATES"

ROCK, ROCK, ROCK ★

From the film "ROCK, ROCK, ROCK"

TRA LA LA ★

From the film "ROCK, ROCK, ROCK"

SOMEDAY SOON

From the film "BUNDLE OF JOY"

THE MONEY TREE
 SINGING THE BLUES
 PRISCILLA

FROM THE NEW MUSICAL PRODUCTION
 "DAMN YANKEES"
 WHATEVER LOLA WANTS
 LOLA GETS
 HEART ★ NEAR TO YOU

SUGAREE
 NIGHT LIGHTS
 BABY BABY
 WHAT'S THE REASON
 I'M NOT PLEASIN' YOU

CHAPPELL • MADDOX • DISNEY • STERLING • NEW WORLD • VICTORIA • MORRIS • FRANK

REVIEWS

Miller Band in Britain



Ray McKinley

AS a critical devotee of the original Glenn Miller Orchestra, it gives me pleasure to report that the brand-new line-up fronted by Miller's former drummer-vocalist, Ray McKinley, faithfully recaptures the magic of the old familiar swaying, melodic sound.

I heard the band at Margate's Dreamland Ballroom on Tuesday, when it shot off on a brief tour of Britain, entertaining the American forces.

Memories

Memories flooded back as the band punched its way through such unforgettable favourites as "Moonlight Serenade," "Little Brown Jug" and "In The Mood," with dreamy sax, crisp trumpets and mellow trombones, driven by an effortlessly riding rhythm section.

teriously flew into the unknown 12 years ago. They met as single man from the old line-up, but McKinley has found a group of really good up-and-coming musicians who promise great things.

They were obviously chosen for their ensemble work rather than their individual contributions which are not outstanding although there are some excellent solos by jazz men Lennie Hambro (lead alto, ct.), Cliff Hoff (tr.), Eddie Zandy and Don Hafer (tp.).

Broad-shouldered, spectacled, slightly greying McKinley, phlegmatic and benign with a faint facial resemblance to Miller, lazily conducted the band, bounced his way through some of his best-known works, and sat in on drums in almost every other number.—Chris Hayes.

Stewart seven concert debut

THE Graham Stewart Seven—a traditional group obviously modeled on the later Kid Ory bands—made its London concert debut at Collins Music Hall on Sunday.

On the whole they struck me as an extremely promising bunch, but there are still several points needing attention.

Best

The band is at its best in the ensembles—achieving a good healthy sound and swing on "Gettysburg March" and "Savoy Blues"—but the solo work displayed little in the way of melodic invention.

Reduced

The concert also marked the debut of singer Jo Searle's Rockmen. Unfortunately for Jo, everything went wrong. Arrangements didn't come off, the microphone distorted her singing and the pianist's work and the small audience just did not help to create the right atmosphere.

Wary

Though he has been popular on this tour, Brother John never quite caught the mood of Sunday's audience. His constant record plugging was received with embarrassed amusement.

His tie-up with the Sandy Brown band was not a very happy relationship, though some numbers—"Doretha Boogie"—for instance—did swing.

Sandy's band, in its own spot, played some excellent British jazz—original and swinging.—Jack Hutton.

Sinatra was the nicest..

CYRIL STAPLETON faces the future not as a man who has lost a job—the BBC gave notice to the Show Band last Thursday—but as one freed from the restrictions of a desk job.

"I've been with the BBC for four and a half years and I'm 43 now. If I stayed for 10 years I'd be an old man. It's easy to get stale over such a long time. Horizons tend to be limited to the next broadcast."

INDIA ROCKS say Tanner Sisters

INTO London on Monday flew the Tanner Sisters, Frances and Stella, back from a two-months cabaret season at the Great Eastern Hotel, Calcutta. If they thought they would get away from rock-'n'-roll, they were very much mistaken. As they alighted, rock king Bill Haley was passing through the Customs on his way back to New York.

"We found rock-'n'-roll all the rage in Calcutta and everyone had the latest discs," said the Tanners. "They had all the new rock films, too. And our rock-'n'-roll selections went very big every night at the hotel."

Frances and Stella are sporting a wonderful tan—the result of a new lotion they have been using. Instead of olive oil, which is very expensive in Calcutta, they have been applying mustard oil.

Unresponsive

Though they themselves received a great reception—they were so successful they received an offer to visit Singapore—they found most audiences over there unresponsive. "We take back all we have said about audiences in certain towns over here," say the Tanners. "After watching the negative reaction of some of the Indian crowds, even those in England, we really live, throbbing, animated audiences."

The Tanner Sisters will be talking about some of their exploits in India when they appear in "In Town Tonight" on BBC sound radio tomorrow (Saturday).

Blackpool

In June they begin a summer season at Blackpool. They then may take up the Singapore offer. Other dates include broadcasts in Holland on March 30, a show with Rex Dixon on April 2 and, on April 6, a "Saturday Spectacular" airing on ATV.

Right—the Tanner Sisters are home complete with Indian curries



Cyril with Doris Day

..says CYRIL STAPLETON

"We haven't tried to be the best dance band or the best concert orchestra in the country," says Cyril. "We just set out to give a good performance of everything we tackled."

And that policy has been in operation on 650 broadcasts to date. Looking ahead, Cyril emphasises that the Show Band will be heard on the radio for a few months yet, that he is currently engaged on a BBC-TV series. "Viewing figures have been very encouraging—better than many of the top features. It isn't beyond possibility that it will be back again."—Tony Brown.

PAT BRAND'S



THE Voice of America is in London. Or at least that part of the voice entitled "This Is Music USA."

Willis Conover, who started the programme in January, 1955, is in town for a few days before flying back to America to resume his recordings of his fabulous series.

Fabulous—because he possesses undoubtedly the biggest international listening base in the world. Willis receives many as 1,000 letters per week. Behind the Iron Curtain, his recordings are on the Black Market.

MM correspondents in Poland, Russia and Czechoslovakia speak of it with breathless awe. In Moscow, medical students have even found a way of recording on X-ray plates.

In London, at least 50 per cent. of Doug Doble's record shop sales are determined by this programme. Willis in

Hollywood headlines

IT'S possible that Jack Webb will run across ex-wife Julie London honeymooning in Europe with singer-composer Bobby Troup.

Jack expects to be abroad this summer. Julie has been telling everyone that she and Bobby will wed in the Spring and spend a long-delayed honeymoon on the continent in July.

JAZZ JOTTINGS... Despite most consistent rumours, Howard Rumsey and the Light House Gang will not be making a European tour this year. Barney Kessel plays, this summer, for a concert in Venezuela, organised by the Caracas Jazz Club.

NITERY NEWS... The new Red Mitchell Quartet, follows Claude Williamson and his Trio into the Haig... Composer-pianist-singer-TV star Bobby Troup continues at the Keynote... Teddy Buckner's group plays New Orleans jazz nightly at the 400 Club.

Singer Eddie Fisher went swimming unexpectedly at a recent Sportsmen's Show. He had mounted the rim of a 50,000-gallon tank used for a fish casting exhibition. Standing beside him was the show queen who suddenly lost her balance and slubbed at Eddie. Both of them fell headlong into the tank.

And that policy has been in operation on 650 broadcasts to date. Looking ahead, Cyril emphasises that the Show Band will be heard on the radio for a few months yet, that he is currently engaged on a BBC-TV series.

At night," says Doug, "and know what people will be asking for next morning."

Bechet for Newport? WILLIS is over here with Louis Lorillard, president and founder of the famous Newport Jazz Festival.

One purpose of the trip was to discuss an alliance between the Festival and the Brussels International Fair of 1958.

Another was to see whether Sidney Bechet could take part in this year's Festival.

MC of this affair is Willis Conover. He tells me that last year's event (despite being practically rained off one night) not only cleared the 5,000-dollar loss on 1955 but ended up with 20,000 dollars profit—which is being ploughed back to make this year's programme bigger than ever.

Little Rock Cockney THE "mystery" of American singing star Al Hibbler seems to have been solved. Leonard Feather, reviewing the Heath package show at Carnegie Hall the other evening, wrote: "It's hard to know what to think of Hibbler who is presumably the first Cockney born

and raised in Little Rock, Arkansas." Now, from Toronto, MM correspondent Helen McNamara writes: "Al Hibbler finally unravelled the mystery of the English accent."

His comments between songs, done in several other accents, reveal that he may be heading for a career as a comedian.

Slipping out I SEE that some of the papers tried to knock the rock by contrasting Bill Haley's quiet departure last Monday with the hysterical scenes that marked his arrival.



Clooney Show for Britain? THE Rosemary Clooney filmed TV Show, with the Hi-Lo and the Nelson Riddle Ork, may be shown weekly on British television shortly.

CARLTON DRUMS SPEAK for THEMSELVES



CRISP, responsive, and power to play with. Which is quite a feather in the cap of the British musical instrument business. Another British "product" that Ralph fell for was the pianist in Freddy Randall's band. He'd heard him when Randall toured with Haley in the States. And the first thing he asked me on arrival was: "Where's Eddie Thompson? I've just got to hear that guy again."

Double Sid "HULLO!" I said, as I entered the Eye Club on Tuesday night. Sid Wright's augmented his band, Fred Della Porta's factory. And even wanted to use them on tour here. But my fears that a catastrophe had smitten the Sid Phillips Band were allayed when Sid explained that he was merely blowing in a new mouthpiece in readiness for his Wednesday pre-recording of Sunday's "Clarinet Capers" BBC programme. Blowing in? He put in a good night's "work" in the other Sid's swiny set, I'm glad I blew in.

The Broadway 'CLUB' Kit A COMPLETE MODERN STYLE OUTFIT. Includes a drum set and cymbals. Price £32-16s. JOHN GREY & SONS LTD. 79-85 PAUL STREET LONDON E.C.2

PLATTERS AT YORK. At the opening concert of their 12-week British tour at York Rialto on Tuesday, The Platters swung their way through a dozen numbers with polish, precision, taste, beat and humour. The act is well-nigh perfect. It moves fast, has one or two quite funny comedy routines, and the individual and collective dancing of the whole group in some of the numbers would certainly not disgrace a troupe of Tiller girls.

SAMMY DAVIS The world is mine tonight. Brunswick Records. 78 rpm.

The Hilltoppers Marianne. LONDON RECORDS. 78 rpm.

THE FOUR ACES Heart. Brunswick Records. 78 rpm.

Dallas CATALOGUE FREE! Send me copy of the 16-page Carlton Catalogue. Name: Address: DALLAS BUILDING CLIFTON STREET LONDON, E.C.2

SONGSHEET

by Hubert W. David

TWO years ago the sole topic of conversation in Tin Pan Alley was the proposed increase in sheet music prices. For far too long the "pop" had plodded on with a shilling price tag. With ever-rising paper and print costs, every publisher realised that something had to be done. But what?

At that time I forecast that a 2s. pop would become general and devoted much space to discussing the pros and cons. The Popular Committee of the Music Publishers' Association had innumerable meetings but just when a joint decision was expected several bigger music houses said they didn't want to be tied to a strict price control for all songs.

Then came a lot of argie-bargie about establishing a 1s. 6d. edition. This has never been a true price at all for popular music and never will be. When we had two distinct editions, the pop at 6d. and the black and white ballad at 2s., a separate 1s. 6d. edition was often mooted but it never seemed to appeal to the public. Even 30 years ago people would still pay 2s. for the ballad—if they wanted it enough.

Twenty-four at 2s.

In those days a 1,000,000 copy seller was not regarded as a pipe-dream. Nowadays a song has got to be good to top the 100,000 sheet sale—and it has to stay in the Hit Parade for some time to reach that figure. I see from the official list of 24 best selling songs issued by the M.P.A. at the end of last month, every one is published at 2s. So my forecast has come true.

When the price change was first discussed, many publishers thought it would accelerate the downward trend in sales, but I do not think that this has been the case. Even if a publisher sells fewer copies at 2s. than at 1s. the higher rate is still an economic proposition. Let us try to break down the operative costs.

We will assume a hit song could have sold 125,000 copies at 1s. as against 100,000 copies at 2s. Taking into account wholesale orders, small quantity supplies, etc., a publisher receives an average of 7d. a copy for his 1s. edition; 125,000 at 7d. is £3,645 16s. 8d., out of which he has to pay the writers 10 per cent. royalty, amounting to £364 11s. 8d., which leaves him with £3,281 5s.

Welcome price change

In the case of the 2s. edition, an average trade rate is 1s. 4d. a copy. So 100,000 at 1s. 4d. amasses £6,666 13s. 4d., which, with the writers' royalty at £666 13s. 4d., leaves the publisher with a round figure of £6,000. So he really need only sell half the quantity at 2s. to make a better profit in proportion. He also gains by being able to print fewer copies. Production costs for either a 2s. or 1s. song is materially the same these days, for the make-up is almost identical.

And I know all songwriters will welcome this price change, for their royalties are automatically doubled even though fewer copies may be sold. Against the big sales put up by the records, sheet music is only a specialised sale today. I do not think it is beyond the bounds of possibility to envisage a half-crown pop.

We have already seen such examples in the Hit Parade as "Down In The Glen" and "The Dambusters' March." So, songwriters, don't despair! With the ever-rising record royalties and PRS fees, your sheet music royalties may yet come in handy for that rainy day. Songwriting is once again becoming a worthwhile occupation.

Whatever the pleasure Player's complete it



Because they are so perfectly packed, so swiftly sold, the reputation of Player's for freshness and value is unexcelled.



[NCC 103820]

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended March 9, derived from information supplied by 22 leading record stores

This week	Last week	Title	Artist	Label
1	(1)	YOUNG LOVE Other discs—Sonny James (Cap); Tommy Steele (Deel)	Tab Hunter London	London
2	(2)	DON'T FORBID ME Glen Mason (Par); Freddy (Poly)	Pat Boone London	London
3	(3)	KNEE-DEEP IN THE BLUES Tommy Steele (Deel); Ricky James (HMV)	Guy Mitchell Phillips	Phillips
4	(4)	DON'T YOU ROCK ME, DADDY-O Bob Cort (Deel); Vipers Skiffle Group (Par)	Lonnie Donegan Pye-Nixa	Pye-Nixa
5	(5)	SINGING THE BLUES Tommy Steele (Deel)	Guy Mitchell Phillips	Phillips
6	(6)	GARDEN OF EDEN Joe Valino (HMV); Dick James (Par); Winifred Atwell (Deel); Gary Miller (P-Nix); Monty Norman (HMV); Matt Monro (Deel)	Frankie Vaughan Phillips	Phillips
7	(7)	LONG, TALL SALLY Pat Boone (Lon); Marty Robbins (Phil)	Little Richard London	London
8	(11)	THE BANANA BOAT SONG Inia Te Wata (HMV); Steve Lawrence (V-Cor); Sarah Vaughan (Mer); Fontane Sisters (Lon); Dorothy Squires (P-Nix); Shirley Bassey (Phil); Tarrers (Cub); Peter Lowe (Par); Freddy (Poly); Lilli Verona (HMV)	Harry Belafonte HMV	HMV
9	(8)	FRIENDLY PERSUASION Four Aces (Bruno); Terry Burton (Phil); Dimitri Tiomkin (V-Cor); George Cates (V-Cor); Fred Lucas (Col); Lou Busch (Cap)	Pat Boone London	London
10	(6)	TRUE LOVE Ted Heath (Deel); Ruby Murray (Col); Four Grads (Ori); Jane Powell (HMV); Eve Boswell (Par); Kitty Kallen (Bruno); Jean Campbell (Poly)	Bing Crosby and Grace Kelly Capitol	Capitol
11	(10)	YOUNG LOVE Al Johnson (Bruno); Dickie Valentine (Deel); Judy Garland (Cap); Big Ben Banjo Band (Col)	Sonny James Capitol	Capitol
12	(15)	THE BANANA BOAT SONG Shirley Bassey Phillips	Shirley Bassey Phillips	Phillips
13	(18)	YOU DON'T OWE ME A THING Billy Cotton (Deel); Penny Nichols (Eubi)	Johnnie Ray Phillips	Phillips
14	(12)	ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY Al Johnson (Bruno); Dickie Valentine (Deel); Judy Garland (Cap); Big Ben Banjo Band (Col)	Jerry Lewis Brunswick	Brunswick
15	(16)	ADORATION WALTZ David Whitfield Decca	David Whitfield Decca	Decca
16	(18)	SINGING THE BLUES Tommy Steele Decca	Tommy Steele Decca	Decca
17	(—)	THE BANANA BOAT SONG Tarrers Columbia	Tarrers Columbia	Columbia
18	(20)	DON'T KNOCK THE ROCK Alan Dale (V-Cor); Art Baxter (Phil)	Bill Haley Brunswick	Brunswick
19	(—)	LOOK HOMEWARD ANGEL Johnnie Ray Phillips	Johnnie Ray Phillips	Phillips
20	(16)	ST. THERESE OF THE ROSES Billy Ward and Dominoes (Bruno)	Malcolm Vaughan HMV	HMV
(—)	(—)	TUTTI FRUTTI Pat Boone (Lon); Four Jones Boys (Deel); Art Mooney (MGM); Elvis Presley (HMV); Mel Tormé (V-Cor)	Little Richard London	London

Two records "tied" for 8th and 20th positions.

*STORES SUPPLYING INFORMATION FOR RECORD CHART

H. J. Carroll, Manchester, 18; Durr Wholesale, Ltd., Manchester, 1; Sydney Scarborough, Ltd., Hull; E. C. Mansell, Ltd., Birmingham, 7; Popular Music Stores, London, S.E.15; A. V. Ebbelwhite, London, E.C.2; Reg. W. Reed, Ltd., London, S.E.15; A. E. Tupic, London, S.E.15; Rykos' Record Shop, Middlesex; Saville Bros., Ltd., South Shields, North; Carlisle; Robt For Records, London, E.16; Sandpiper Music Stores, Ltd., Edinburgh, 1; Engineering Service Co., Bolton; Leading Lighting, London, N.1; Hickin, Strach, J. W. Mansfield, Ltd., Warrington; Imbels, London, W.C.1; Nema, Ltd., Liverpool, 4; Glyn Lewis, Ltd., Blackwood; W. A. Clarke, London, S.W.8; McCormack's, Ltd., Glasgow, G.2.

THIS copyright list of the 24 best-selling songs for the week ended March 9, 1957, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (1) SINGING THE BLUES (A) (2/-) Frank
 - (2) YOUNG LOVE (A) (2/-) Crownwell
 - (7) THE BANANA BOAT SONG (A) (2/-) Morris
 - (4) TRUE LOVE (A) (2/-) Chappell
 - (11) DON'T FORBID ME (A) (2/-) Campbell Connolly
 - (3) GARDEN OF EDEN (A) (2/-) Duches
 - (5) FRIENDLY PERSUASION (A) (2/-) Robbins
 - (8) ADORATION WALTZ (A) (2/-) Bron
 - (10) KNEE-DEEP IN THE BLUES (A) (2/-) Leeds
 - (6) I DREAMED (A) (2/-) Duches
 - (9) YOU, ME AND US (B) (2/-) John Fields
 - (12) ST. THERESE OF THE ROSES (A) (2/-) Dash
 - (13) DON'T YOU ROCK ME, DADDY-O (B) (2/-) Essex
 - (19) THE WISDOM OF A FOOL (A) (2/-) Leeds
 - (17) AUTUMN CONCERTO (F) (2/-) Macmelodies
 - (14) CINDY, OH CINDY (A) (2/-) Dash
 - (15) GIVE HER MY LOVE (B) (2/-) Michael Reine
 - (16) JUST WALKING IN THE RAIN (A) (2/-) Frank
 - (20) MOONLIGHT GAMBLER (A) (2/-) Morris
 - (—) ALL OF YOU (A) (2/-) Chappell
 - (18) GREEN DOOR (A) (2/-) Francis Day
 - (23) IF I LOST YOU (B) (2/-) Robbins
 - (24) BLUEBERRY HILL (A) (2/-) Victoria
 - (22) TWO DIFFERENT WORLDS (A) (2/-) Spier
- Two titles "tied" for 5th position.
A—American; B—British; F—Others.
(All rights reserved.)

BRITAIN'S TOP JAZZ RECORDS

London

(Week ended March 9)
(Supplied by James Asman's Jazz Centre, 23a, New Row, St. Martin's Lane, London, W.C.2)

- BIG BILL BROONZY SINGS THE BLUES (EP) Columbia
- CHRIS BARBER SKIFFLE GROUP (EP) Pye-Nixa
- ELLA AND LOUIS (LP) HMV-Verve
- JAZZ MESSENGERS (LP) Phillips
- WILBUR DE PARIS AND HIS NEW ORLEANS JAZZ BAND (LP) London
- BABY DOLL
Humphrey Lyttelton, Parlophone
- STEPHANE AND DJANGO (EP)
Stephane Grappelly and Django Reinhardt Decca
- GEORGE LEWIS AND HIS NEW ORLEANS RAGTIME BAND—Volume 1 (LP) Esquire
- LONNIE DONEGAN SHOWCASE (LP) Pye-Nixa
- LONNIE DONEGAN HIT PARADE (EP) Pye-Nixa

Manchester

(Supplied by Hime and Addison, Ltd., and Record Rendezvous)

- CONTEMPORARY CONCEPTS No. 3 (EP) Stan Kenton, Capitol
- SHORTY ROGERS (LP) London
- DON'T YOU ROCK ME, DADDY-O
Lonnie Donegan, Pye-Nixa
- JAZZ GIANTS '56 (LP) Columbia-Clef
- JAZZ WEST COAST (LP) Vogue
- LONNIE DONEGAN SHOWCASE (LP) Pye-Nixa
- CLIFFORD BROWN AND MAX ROACH AT BASIN STREET (LP) Emarcy
- BIG BILL BROONZY (LP) Columbia
- CUMBERLAND GAP
Vipers Skiffle Group, Parlophone
- CHRIS BARBER SKIFFLE GROUP (EP) Pye-Nixa

Birmingham

(Supplied by R. C. Mansell, Ltd., 25, Union Street, Birmingham 2.)

- CLIFFORD BROWN AND MAX ROACH AT BASIN STREET (LP) Emarcy
- VIBRATIONS (LP)
Don Elliott and Carl Tjader
London
- CHRIS BARBER SKIFFLE GROUP (EP) Pye-Nixa
- TRIBUTE TO BROWNIE (LP)
Clifford Brown Emarcy
- SIDNEY BECHET WITH SAMMY PRICE BLUESIDIANS (LP)
Vogue
- BYRD'S EYE VIEW (LP)
Donald Byrd Esquire
- OPUS DE JAZZ (LP) London
- CHRIS BARBER PLAYS—Volume III (LP) Pye-Nixa
- HI-LO'S UNDER GLASS (LP)
London
- THE TRIO (LP)
Hank Jones, Wendell Marshall, Kenny Clarke London

Glasgow

(Supplied by McCormack's, Ltd., 7, Cowcaddens Street, Glasgow, G.2)

- HI-LO'S UNDER GLASS (LP) London
- BASIE (LP)
Count Basie Columbia-Clef
- CHRIS BARBER PLAYS—Volume III (LP) Pye-Nixa
- CLIFFORD BROWN AND MAX ROACH AT BASIN STREET (LP) Emarcy
- ELLA AND LOUIS (LP) HMV-Verve
- LONNIE DONEGAN HIT PARADE (EP) Pye-Nixa
- CONTEMPORARY CONCEPTS No. 2 (EP)
Stan Kenton Capitol
- THIS ONE'S FOR BASIE (LP)
Buddy Rich Columbia-Clef
- LIONEL HAMPTON AND HIS GIANTS (LP) Columbia-Clef
- LES BROWN'S IN TOWN (LP) Capitol

Belfast

(Supplied by The Gramophone Shop)

- LONNIE DONEGAN HIT PARADE (EP) Pye-Nixa
- RAY BUSH AND THE AVON CITIES SKIFFLE (EP) Tempo
- ELLA AND LOUIS (LP) HMV-Verve
- HAWAIIAN WAR CHANT
Avon Cities Jazz Band, Tempo
- ELLA SINGS THE COLE PORTER SONG BOOK—Volume II (LP)
Ella Fitzgerald HMV-Verve
- CREOLE REEDS (LP)
Sidney Bechet and Albert Nicholas London
- THE MAGIC HORN (LP)
Ruby Braff and the Dixie-Victors HMV
- THIS IS TEAGARDEN (LP)
Jack Teagarden Capitol
- MISS TEDDI KING (EP), Vogue
- ELLINGTON SHOWCASE (LP)
Duke Ellington Capitol

AMERICA'S TOP DISCS

As listed by "Variety"—Issue dated March 13, 1957

- (2) YOUNG LOVE .. Tab Hunter
- (6) MARIANNE Terry Gilkyson
- (3) THE BANANA BOAT SONG
Harry Belafonte
- (1) TOO MUCH .. Elvis Presley
- (12) ROUND AND ROUND
Perry Como
- (5) DON'T FORBID ME
Pat Boone
- (8) TEENAGE CRUSH
Tommy Sands
- (14) BUTTERFLY Andy Williams
- (13) LOVE IS STRANGE
Mickey and Sylvia
- (17) I'M WALKING Fats Domino
- (4) YOUNG LOVE Sonny James
- (9) PARTY DOLL Buddy Knox
- (7) BLUE MONDAY
Fats Domino
- (—) BUTTERFLY Charlie Gracie
- (15) THE BANANA BOAT SONG
Tarrers
- (16) WHO NEEDS YOU
Four Lads
- (10) MARIANNE Hilltoppers
- (11) MOONLIGHT GAMBLER
Frankie Laine
- (—) COME GO WITH ME
Deel Viking
- (—) MAMA LOOK AT BUSY
Harry Belafonte

Reprinted by permission of "Variety"

CALL SHEET

(Week commencing March 17)

- Ronnie ALDRICH and Squadrons
Wednesday: Maesteg
Thursday: Embassy Ballroom, Swansea
Friday: Southampton
Saturday: Herne Bay
- Tony CROMBIE and Rock-'n'-Roll Rockets
Week: Empire, Sheffield
- Joe DANIELS and Band
Wednesday: Civic Hall, Cardiff
Friday: Victoria Ballroom, Nottingham
Saturday: Ransome and Maries Hall, Newark
- Johnny DANKWORTH and Orchestra
Sunday: Regal, Colchester
Tuesday: Embassy Ballroom, Welling
Friday: Town Hall, Cheltenham
Saturday: Drill Hall, Northampton
- Eric DELANEY and Band
Sunday: Hippodrome, Dudley
Friday: Atomic Research Station, Aldermaston
Saturday: Baths Hall, Epsom
- Lonnie DONEGAN
Week: Empire, Chiswick
- Nat CONELLA
Week: Metropolitan, Edgware Road
- David HUGHES
Week: New Theatre, Cardiff
- The KIRCHIN Band
Sunday: Zetland Cinema, Richmond
Friday: Imperial Ballroom, Nelson
Saturday: Corn Exchange, Wisbech
- Cy LAURIE and Band
Sunday: York
Tuesday: Cy Laurie Club, W.I.
Wednesday: Worthing
Thursday: Town Hall, Watford
- Friday: Cy Laurie Club
Saturday: Cy Laurie Club
Vie LEWIS and Orchestra
Week: Green's, Glasgow
- Terry LIGHTFOOT Jazzmen
Sunday: Pavilion, Bath
Tuesday: British Legion Hall, Harrow
Wednesday: Royal Oak Hotel, Dagenham
Thursday: R.A.P., Stoke Heath
Friday: Palais, Stockton
Saturday: Unity Hall, Wakefield
- Ruby MURRAY
Week: Empire, Nottingham
- The PLATTERS
Week: Hippodrome, Birmingham
- Danny PURCHES
Week: Pavilion, Liverpool
- Freddy RANDALL and Band
Sunday: Rex Theatre, Wilmsham
Monday: Wall City Jazz Club, Chester
Wednesday: Banbury
Friday: Newmarket
Saturday: Corn Exchange, Ashford
- Eric SILK and Southern Jazzband
Thursday: Town Hall, Watford
Friday: Southern Jazz Club, Leytonstone
Saturday: New Carlton Ballroom, Shepherds Bush
- The TEENAGERS
Week: Empire, Liverpool
- Teddy WALLIS and His Music
Sunday: Ruislip
Wednesday: Ruislip
Thursday: Bovingdon
- Alex WELSH and Band
Sunday: Wood Green
Monday: Halton
Tuesday: Nottingham
Wednesday: Cardington
Friday: Greenock
Saturday: Kirkcaldy
- Slim WHITMAN
Week: Empire, Newcastle

POP DISCS By *Laurie Henshaw*

● BING



RAGTIME piano is, of course, inveterately corny. But there is something engagingly nostalgic about it, particularly as played by **JOE "FINGERS" CARR**. Joe certainly has the authentic touch, and plays with the metronomic precision of a player-piano. And I like the tone of his instrument, which is not deliberately de-tuned to give a phony simulation of a bar-room piano.

Rather, Joe's piano sounds like the "genuine article" that might have stood in a honky-tonk or tough saloon 'way out West.

Under the title of "Mr. Ragtime," Joe Carr offers 12 "rags" (if we broadly include the "St. Louis" and "Jelly Roll" blues—beautifully played, incidentally) on 12-in. Capitol T760.

Titles: "Sunflower Rag," "The Old Piano Roll Blues," "Entertainer's Rag," "St. Louis Blues," "Black And White Rag," "Twelfth Street Rag," "Spaghetti Rag," "Alexander's Ragtime Band," "Temptation Rag," "Jelly Roll Blues," "Maple Leaf Rag" and "Tiger Rag."

★
THE immaculate **ELLA FITZGERALD** is in her usual impeccable form on "Too Young For The Blues" and "A Beautiful Friendship," a very pleasant ballad (HMV 45-POP290).

★
"A ROUND The World With **ELWOOD PRETZEL**" (Pis. 1 and 2, London 45-HL8363)—a satire on Elvis Presley—could have been much funnier. But there are one or two amusing moments—notably the take-off of an English Lord.

★
RAW-VOICED CHUCK BERRY has another "car song" in "You Can't Catch Me" (from "Rock, Rock, Rock"), but this lacks the appeal of his "No Money Down." Berry fails to make much of "Havana Moon," a calypso-styled piece. Number: London 45-HLN8375.

★
THREE numbers from the new American musical, "Damn Yankees," are offered by **CARMEN McRAE, ALMA COGAN** and **RONNIE HILTON**. Carmen sings "Whatever Lola Wants," a piece in minor mood styled to a mambo beat, on Bruns. 05652. Backing is "Ooh (What 'Cha Doin' To Me)"—not to be confused with "Ooh What You Do To Me." I have heard better McRae. Alma's vocal archness and squeak-in-voice gimmick finds an effective outlet in "Whatever Lola Wants" and "Lucky Lips" (HMV POP317). Ronnie Hilton delivers "Heart" in breezy style on HMV POP318. Backing is "Penny Serenade," a revival from 1938.

★
"THE Money Tree" is an ingenious novelty, but **MARGARET WHITING'S** version (Cap. 45-CL14685) lacks the punch of the previously reviewed release by Annisteen Allan. Backing: "Maybe I Love Him." Strongest feature: Billy May's accompaniment.

★
ATTENTION, SAMMY DAVIS addicts! Here's a collection not to be missed—the 12-in. LP "Here's Lookin' At You" (Brun. LAT8157). Titles (Side 1): "It Started All Over Again," "She Always Knows," "Love," "A Foggy Day," "The Clown," "Just One Of Those Things." (Side 2): "Don't Let Her Go," "Give A Fool A Chance," "In A Persian Market," "The Nearness Of You," "The World Is Mine," "The Blues To End All Blues." My verdict: I still think Sammy's voice a bit abrasive, but "Persian Market" is a stand-out performance.

★
MAYBE many would agree that **BING CROSBY'S** speaking voice alone has enough appeal to sell a record.

Bing narrates the story of the Maxwell Anderson play "High Tor" on Bruns. LAT 8154 and sings the songs in company with Julie Andrews and Everett Sloane.

Bing is at his informal best on this release—something decidedly "different" with a specific appeal to Crosby admirers.



● Margaret Whiting

TWO more versions of the "Banana Boat Song"—this time, respectively, by **HARRY BELAFONTE** and **DOROTHY SQUIRES** (HMV POP308 and Pye-Nixa N16082). Neither measures up to the as yet unmatched recording by

Bing—he's different

Freddy reviewed a fortnight ago. Belafonte's, in fact, bears little resemblance to the general—and, in my opinion, more commercial—version. The Squires interpretation, due to the background, is excessively "busy." Belafonte stays in the calypso rut with "Jamaica Farewell"—and sounds singularly out of his element; the Dorothy Squires backing is "Precious Love," which gets a rather laboured beat treatment.

Hear these two new headline hits!



FRANK SINATRA
in
'Can I Steal a Little Love'
and
'YOUR LOVE FOR ME'

'TENNESSEE'
ERNIE FORD
(this time with Calypso beat)
'The Watermelon Song'
and
'ONE SUIT'

Both records available on 78 and 45 r.p.m.



Capitol Artists — Capital Entertainment ELECTRIC & MUSICAL INDUSTRIES LTD., RECORD DIVISION, 8-11 GREAT CASTLE ST., LONDON, W.1.

LONDON'S GREAT MUSIC CENTRE

FOYLES
* FOR BOOKS *
NEW AND SECONDHAND
RECORDS
MUSIC
BOOKS

LARGE STOCK OF L.P. RECORDS

119-125 CHARING CROSS ROAD, W.C.2

Gerrard 5660 (20 lines) Open 9-6 inc. Sat. (Records Dept. closes 1 p.m. Thurs.)
Two minutes from Tottenham Court Road Station



TOPS IN C. & W!

America's No. 1 Country Star

FARON YOUNG
Sings

I'VE GOT FIVE DOLLARS
(AND IT'S SATURDAY NIGHT)

backed with
YOU'RE STILL MINE

★ **CAPITOL CL 14655** ★

Keep up to date with FARON in the "Hillbilly-Folk Record Journal." Send 2/6 for post free copy to:—
"H.F.R.C.C.," 3 Ridgeway, Grays, Essex.

THE MM GOES ROUND THE WORLD—CANADA, PARIS, NEW YORK AND GERMANY . . .

MILES DAVIS QUILTS JAZZ

From Leonard Feather

NEW YORK, Wednesday.—Miles Davis said in Chicago that he will pack away his horn as an active performer in the jazz world at the end of his current engagement in the Windy City's Modern Jazz Room.

Now 30 years old, Miles started playing professionally when he was 13 for \$3 a week, and his combo now earns up to \$700 a night.

"I've had it," he told reporters. "This is no sudden decision. I've been thinking about it for a long time, and after I close here I'm calling it quits."

He said he had no immediate plans but revealed that he had a record company offer for \$200 a week as musical director, and another offer of a teaching post.

Satch and Presley

LOUIS ARMSTRONG has announced that he will cut a record with Elvis Presley. Satchmo said a Texas disc jockey told him that Elvis wanted to "make a record with Satch."

Louis reportedly said, "I'm definitely gonna do a record with him. You'd be surprised what we could do together."

BILL SIMON, Associate Music Editor of America's "Billboard" magazine, has joined the MELODY MAKER's team of foreign correspondents. Each week he will report the latest news and views of America's music scene. Here is his first:

NEW YORK DEADLINE

Stan Kenton to tour with Guy Mitchell

New York, Wednesday. STAN KENTON and Guy Mitchell will be teamed up in a star package show set to make a 14-day tour of Australia early next month.

Stan will guest conduct an Australian orchestra reinforced by five key musicians from Hollywood.

Guy Mitchell, who will be making his first trip "down under," is negotiating for a tour of the Continent after his return visit to Britain this summer.

He opens at the London Palladium for two weeks from June 10 and then makes a short Variety tour, starting at Glasgow.

Double take

WITH Tab Hunter number one on the best-selling disc charts, the rush

is on to sign film stars to recording pacts.

Capitol has an album of calypso by Robert Mitchum, the new Harlequin label has signed Peter Lawford, Polly Bergen has a long-term pact with Columbia, and luscious Mamie Van Doren, wife of bandleader Ray Anthony, is the first artist set for Capitol's new subsidiary label Prep.

Record news

GEORGE LIBERACE is set to cut some sides for Imperial, supposedly on a rock-'n'-roll klick, and without his brother!

Poll-winning guitarist Barney Kessel has joined Norman Granz's Verve label as A&R man for country music and rhythm and blues. Granz has also signed a new contract with pop

A&R manager Buddy Bregman.

Coral has acquired sound-track rights to two Universal-International pictures—"Tammy" and "Interlude." The McGuire Sisters sing in the latter—their first film assignment.

Ray Coniff, one-time name-band trombonist and now arranger-conductor for Columbia records, has made his disc debut as a vocalist.

Following his British dates, Frankie Laine will cut an album in Paris with Michel Legrand.

Fifth act

LATEST big social event was the marriage of Dinah Washington and ex-Lionel Hampton saxman Eddie Chamblee on stage at the Casino Royale, Washington, D.C.

Dinah received wires from her four ex-husbands. They were all invited but couldn't make the "gig!"

Same team

ONE of the hottest tune-smithing teams around is that of Terry Gilkyson, Frank

Miller and Rich Dehr, who have written such items as "Marianne," "Memories Are Made Of This," "Cry Of The Wild Goose," "Tell Me A Story," etc.

Billing on Columbia Records up to now has been Terry Gilkyson with the Easy Riders. Now Gilkyson has bowed back into the group, and it's just the Easy Riders.

Team's latest is "Love Is A Golden Ring," out this week, by Frankie Laine on Columbia.

They recently returned from Trinidad where they did the score for a film shot there. Currently they're working on an original story, lyrics and music for a Broadway show. They're signed as writers to Montclare Music, represented by Reg Connolly in London.

New album

ACE KENTON and Gillespie A arranger Johnny Richards, who wrote the hit, "Young At Heart," has completed his second big band album for Bethlehem, entitled "Something Else By Johnny Richards."

Richards also has signed a two-year writing contract with Quincy Jones' Silhouette Music Corp. His first assignment under the new deal will be an instrumental folio entitled "Calypso Jazz."

Eddie Sauter signed as MD for Germany

ARRANGER-BANDLEADER Eddie Sauter will start as MD of Sudwestfunk radio station in Baden Baden, Germany, on April 1. He will take charge of the "jazz-dance" band there, formerly batoned by Kurt Edelhagen. The contract is for three years.

Sauter was back in New York this week after a flying trip to Baden Baden. The actual Sudwestfunk band was out on tour, but Eddie listened to recordings and liked what he heard of the ensemble and soloists.

Fun with Finegan

He told MM New York correspondent, Bill Simon, that he intends to do plenty of writing once he becomes familiar with the various styles and capacities of the band.

"I've had more fun and satisfaction in the Sauter-Finegan band than in anything else I've ever ventured, and Bill (Finegan) has felt the same way."

Record rush

Eddie added that the Sauter-Finegan band will continue under Finegan's direction, but Eddie will retain his interest. In fact, he will continue to supply his half of the band's arrangements.

Meanwhile, RCA Victor is squeezing in all of the recording dates it can arrange for the band before Sauter's departure. First one was scheduled for Monday (11th).

Once organized, the new Sauter band will be broadcasting daily from Baden Baden.

Furniture was not broken for Bechet

From Henry Kahn

PARIS, Wednesday.—Sidney Bechet's first concert in Paris since the famous Olympia concert which did £2,000-worth of damage was a great success at the Salle Pleyel last week.

Sidney played a new composition, "New Orleans Funeral," and for the occasion he and Andre Rewellot's band dressed up as French undertakers.

The fans, though still exuberant, appeared to have lost their aptitude for breaking the furniture.

TORONTO TELEGRAM

From Helen McNamara

TORONTO, Wednesday.—The long-awaited European tour of Duke Ellington's Orchestra seems to be set. On the Duke's last visit here he asked Jack Barker, a long-time friend, to design posters and programmes for the European trip, tentatively set for August.

Dizzy Gillespie and his 17-piece band are also ready for the Atlantic trek. At the Colonial Tavern last week, Dizzy said they'd be heading for Europe in April.

Gillespie swings

There have been several changes in personnel since the band recorded its "World Statesmen" LP, but all for the better.

It's a much improved group and it swings with a mad vengeance. The general good spirits and especially Dizzy's ability to wring fun out of any situation should do a lot to put some humour back into jazz.

One of the best numbers: A frantic mambo, introduced by the gentlemen and lady (trombonist-arranger Melba Liston) of the orchestra chanting "I'll Never Go Back To Georgia."

Mitchum in Town

FILMSTAR Robert Mitchum was in Town to publicize his latest movie, "Heaven Knows Mr. Allison." Mitchum told me his first Capitol recording, due for release March 18, features himself singing "Mama Looka Boo Boo" and "What Is This Generation Coming To?"

They're a couple of novelty tunes he picked up while on location in Jamaica. An album of calypso tunes will also be released shortly.

A chance to make friends with twenty top stars

TWENTY stars have already promised to appear at the annual "Our Friends The Stars" concert, to be staged at the Victoria Palace on March 24. Organized by the Songwriters' Guild of Great Britain, the proceeds are devoted to fostering British popular music.

Fans were sold on Record Star Show

Every seat for the Record Star Show presented by the Stars' Organisation for Spastics at the Royal Albert Hall on March 24 has been sold.

Among the stars who will appear are Max Bygraves, Petula Clark, Alma Cogan, Lonnie Donegan, Ronnie Hilton, the Keynotes, Dennis Lotis, Vera Lynn, Anne Shelton, the Stargazers, Tommy Steele and D.C. Valentine. The band attractions will be Cyril Stapleton, Norris Paramor and Bob Sharples.

The artists include Tony Brent, Maxine Daniels, Robert Earl, Bruce Forsyth, Johnnie Gray and his Band of the Day, David Jacobs, Howard Jones and Reggie Arnold, Kathy Kay, Joy Nichols, Robin Richmond and Charles Shadwell and his Orchestra.

There will also be an appearance by the Luxembourg disc jockeys.

Seats are still available at 42s., 21s., 15s. (stalls and dress circle) and standing at 5s. and 3s. All others have been sold. Apply either to the Songwriters' Guild, 32, Shaftesbury Avenue, W.1, the usual ticket agencies, or on March 24—at the Victoria Palace.

M-G-M's

KISS MEET

THE GREAT STAGE HIT NOW AN EVEN GREATER SHOW ON THE SCREEN!

An ecstasy of song, spectacle and love



HOWARD KEEL
ANN BLYTH
DOLORES GRAY
VIC DAMONE

with MONTY WOOLLEY SEBASTIAN CABOT in CINEMASCOPE and COLOUR

HEAR ITS GREAT SONGS ON M-G-M RECORDS "Singer in Paradise and 11 more!"

NEXT WEEK
N&W LONDON
MARCH 24: N&E
MAR. 31: SOUTH

COUNT BASIE at the ROYAL FESTIVAL HALL

Having satisfied all priority applicants, tickets are now available to the general public for:—

APRIL 16th at 6.15 & 9 p.m.

Prices: 6.15 p.m.—7/6, 10/-, 15/- and £1
9.0 p.m.—15/- and £1 only

Postal applications only to Harold Fielding, Fielding House, Haymarket, S.W.1, enclosing stamped addressed envelope for reply.

2 GRAND JAZZ CONCERTS with HUMPHREY LYTTTELTON and HIS BAND

Monday, March 18th LEWISHAM TOWN HALL at 8 p.m. Reserved Seats 3/-, 4/- and 5/-, from BOX OFFICE, LEWISHAM TOWN HALL

Friday, March 29th WALTHAMSTOW ASSEMBLY HALL at 8 p.m. Reserved Seats 4/-, 5/- and 6/-, from SAVILE PIANOS, 240 HOE STREET, WALTHAMSTOW

OPERA HOUSE, BLACKPOOL
EASTER SUNDAY at 6.20 & 8.15
HAROLD FIELDING presents
THE PLATTERS
BOOK NOW AT OPERA HOUSE
4/6, 5/6, 6/6, 7/6, 8/6 and 9/6

WATFORD TOWN HALL THURSDAY, MARCH 21 at 8 p.m.
BIG DOUBLE FEATURE CONCERT • THE BAND THAT ROCKED THE ALBERT HALL
CY LAURIE & HIS BAND
Featuring Ann Varley and Stan Leader with THE CY LAURIE SKIFFLE GROUP supported by **ERIC SILK AND HIS SOUTHERN JAZZMEN**
RESERVED SEATS: 3/-, 4/- and 5/-, from Boom 18, Town Hall, at Corporation Dances, or by post. Promoted by WATFORD CORPORATION.

DE MONTFORT HALL • LEICESTER
SUNDAY, MARCH 31st, 5.40 & 8 p.m.
Arthur Kimbrell presents
America's Famous Western Singing Star—
SLIM WHITMAN
ERIC WINSTONE, HIS ORCHESTRA & ARTISTES
Balcony 8/6, 7/6, Gallery 5/6, Stalls 6/6, 5/-, 4/-
Arthur Kimbrell, 38 Rugby Road, Hinckley, Leics., or Municipal Box Office Charles Street, Leicester, Enclose Remittance and S.A.E.

JAZZ DISCS

By Bob Dawbarn

JACK TEAGARDEN AND HIS MUSIC (LP)

Scale Street Blues (a); The Sheik Of Araby (b); Peg O' My Heart (c); I'm Coming, Virginia (a); If I Could Be With You (a); After You've Gone (b); Stars Fell On Alabama (c); Fare Thee Well To Harlem (a); My Kinda Love (c); Old Pidgeon Toe'd Joad (c); A Monday Date (b). (All V by Jack Teagarden.)

(Capitol T721.)

(a)—Teagarden (tmb., voc.); Gus Bivona, Skeets Herfurt, Eddie Miller, Butch Stone (reeds); Manny Klein, Charlie Teagarden (tpis.); Walter Benson, Francis Howard (tmb.); Ray Sherman (pno.); Phil Stephens (bass); Nick Fatool (drs.); Van Alexander (leader).

(b)—Same personnel, except Julie Jacob, Willie Schwartz (reeds) replace Herfurt, Stone; Mike Rubin (bass) replaces Stephens.

(c)—Teagarden (tmb., voc.); Bivona, Miller (reeds); George Roberts, Lloyd Ulyate, Si Zentner

(tmb.); Sherman (pno.); Jack Marshall (str.); Rubin (bass); Fatool (drs.); Harry Geller (leader). All Am. Capitol, January, 1956. USA.

JACK TEAGARDEN is playing and singing as well as ever. That, of course, means that he is still one of the great performers of jazz.

The proof is there for all to see in this selection of 12 fine tunes which have long been associated with Big T.

The performances are frankly commercial, but personally I could take a 12-inch LP of waltzes from the incomparable Jack.

My only complaint is that there is not more of that glorious toned trombone, but that would mean reducing the vocal ration, so I suppose we can't have our cake and eat it.

Although Teagarden admires will be familiar with every one of the titles, he has something new to say on them all.

Apart from Jack, we also have snatches of excellent trumpet from brother Charlie, and how nice to hear Eddie Miller again.

The accompanying group gives many reminders of the old Bob Crosby Orchestra. What a pity that a band like this would have a very short financial life anywhere in the world today.

The rhythm section, built round drummer Nick Fatool, is really excellent.

To end, I would like to quote Bill Russo from the sleeve note. Says Bill of Jack: "He has an unequalled mastery of his instrument which is evident in the simple perfection of his performance, not in sensational displays; the content of his playing illustrates a deep understanding of compositional principle—and this the true though unspoken ultimate of the jazz improviser."

THELONIUS MONK TRIO (LP)

Blue Monk; Just A Gigolo; Work; Nutty. (Esquire 20-075.)

Monk (pno.); Percy Heath (bass); Art Blakey (drs.). Am. Prestige. 22/9/54. USA.

THE merry Monk has always been a great favourite of mine, although I still don't know whether the whole thing is a great joke or Thelonius is a real genius. I get the same feeling with his piano patterns as with much modern painting. I don't think it would make much difference which way up he hung them, but

the effect is pleasing, so what does it matter.

Monk always generates a tremendous beat and here, with the assistance of Percy Heath and Art Blakey, he rocks like mad.

His work on "Gigolo" and the three originals is perhaps "further in" than some of his stuff. "Blue Monk" even has touches of Jimmy Yancey about it. All three have moments of great excitement.

STEPHANE GRAPPELLE AND HIS QUINTET (LP)

The Nearness Of You (a); Night And Day (a); Don't Worry 'Bout Me (a); Tangerine (b); Time On My Hands (b); Oh, Lady Be Good (b); Lever Man (b); Birth Of The Blues (b). (Felsted SLS5045.)

(a)—Grappelle (vib.); Maurice Vendair (pno.); Benoit Querein (bass); Jean-Louis Viale (drs.). French Barclay. 12/4/55. Paris.

(b)—Personnel as for (a), plus Rene Duchesnoir (str.); Michel Hauser (vib.). Do. 16/5/55. Paris.

WHAT a pity this record was ever made. Anyone having it as his introduction to Grappelle would write him off straight away as a third-rate performer with no place in jazz.

That would be a pity because untrue. Grappelle has left many fine examples of his work on wax though none to compare with his great partnership with the late and very much lamented Django Rheinhardt.

The reason for the low quality here is the awful rhythm section. Grappelle's initial attempts to generate some beat and swing are completely nullified by his unsympathetic and stilted colleagues.

HUBERT FOL QUARTET (EP)

You Go To My Head; A Fine Romance; They Can't Take That Away From Me. (Felsted ESD3038)

Fol (alto); René Utréger (pno.); Jean-Marie Ingrand (bass); Jean-Louis Viale (drs.). French Barclay. 11/1/56. Paris.

MONSIEUR FOL was one of the first in French jazz to follow the modernists. A lyrical phrase-builder he still retains much of the Johnny Hodges-Benny Carter style in his work.

I would not personally rate him as high as our own Dankworth, Harriott or Humble.

Pianist René Utréger is obviously influenced by Bud Powell but has swung more than this on record.

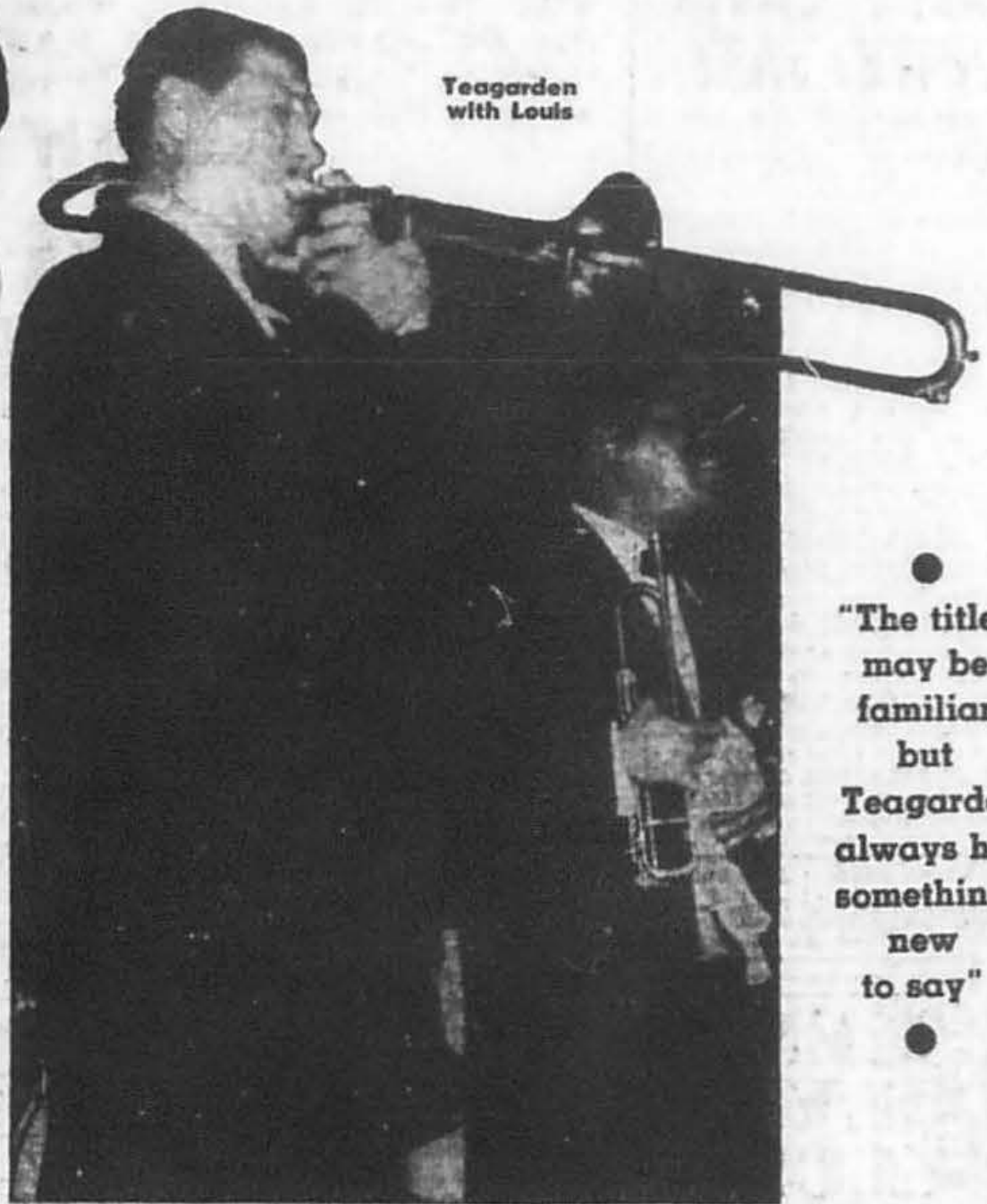
VICTOR FELDMAN (EP)

Diggin' Fer Diz (a); Takin' A Chance On Love (b); The Man I Love (b). (Esquire EP114.)

(a)—Feldman Modern Jazz Quartet; Feldman (vib.); Tommy Pollard (pno.); Lennie Bush (bass); Phil Seaman (drs.). Esquire. 11/7/55. London.

(b)—Trio; Feldman (vib.); Tony Crombie (pno.); Bush (bass). Do. Same date.

TWO of these titles—"Takin' A Chance" and "Man I Love"—have been previously issued by Esquire on 78 rpm discs but these are in fact alternative takes. "Diggin'" has not been previously issued. All three tracks show Feldman at his best—swinging, melodic



Teagarden with Louis

•
"The titles may be familiar but Teagarden always has something new to say"
•

MR. TROMBONE



• Hubert Fol

SKIFFLERS!!

HERE COMES THE LATEST HIT FROM

THE VIPERS SKIFFLE GROUP

WITH THEIR OWN ARRANGEMENT OF

Hi Liley, Liley Lo

COUPLING

Jim Dandy

R4296

(78 & 45 r.p.m.)

PARLOPHONE RECORDS

TRAD FANS!!

HERE'S "THE BAND WITH THE BEAT"

Joe Daniels

AND HIS BIG DIXIE BAND

When the Saints go marching in WITH Spanish Shawl

R4273 (78 & 45 r.p.m.)

and inventive. Although certain influences manifest themselves from time to time, he is a truly original player capable of transferring intense feelings to his instrument.

"Takin'" and "Man" are both ballads in which Victor builds his logical patterns into a nicely rounded whole. He re-

ceives little support from Crombie's neurotic piano.

The long "Diggin'" is taken at medium tempo with far more sympathetic support. It is nice to hear Tommy Pollard on wax again and Messrs. Seaman and Bush generate a pleasant tension as Feldman's improvisations approach their climax.

ELLA FITZGERALD



You mustn't miss this record

coupling STAY THERE POP 316 (78 & 45)

"HIS MASTER'S VOICE"

for the Tops in Pops



THE GRAMOPHONE CO. LTD. (RECORD DIV.), 8-11 GT. CASTLE STREET, LONDON, W.1.

HUMPHREY LYTTELTON CLUB

Mack's, 100 Oxford St., W.1

Friday, 15th March
SANDY BROWN'S JAZZ BAND
with NEVA RAPHAELLO

Saturday, 16th March
HUMPHREY LYTTELTON
AND HIS BAND

Sunday, 17th March
SANDY BROWN'S JAZZ BAND
with NEVA RAPHAELLO

Monday, 18th March
CHRIS BARBER'S JAZZ BAND
with OTTILIE PATTERSON

Tuesday, 19th March
ALAN LITTLEJOHN'S BAND
and the VIPERS SKIFFLE GROUP

Wednesday, 20th March
SANDY BROWN'S JAZZ BAND
with NEVA RAPHAELLO

Thursday, 21st March
AL FAIRWEATHER SESSION
TODAY

Friday, March 15, 7.30 at CONWAY HALL
LYTTELTON BAND CONCERT
Guest Artists: BROTHER JOHN SELLERS
A few seats and standing room available at 50s.

Sessions commence 7.30 p.m.
(Sunday, 7.15 p.m.)
Details of Club and Sessions from H.L.C. Office,
8 Great Chapel Street, W.1. Gerrard 7494

KEN COLYER CLUB

At STUDIO '51, 10/11 GT. NEWPORT ST.
LEICESTER SQ. Open at 7.30 Every

FRIDAY
KEN COLYER'S JAZZMEN

SATURDAY
KEN COLYER'S JAZZMEN
SKIFFLE GROUP

SUNDAY (7.15)
KEN COLYER'S JAZZMEN

MONDAY
KEN COLYER'S JAZZMEN

WEDNESDAY
THE STORYVILLE JAZZMEN

Pay at door All Sessions.

THE DAVE CAREY JAZZ BAND

... recapturing the
spirit of jazz ...

Enquiries: PETE PAYNE,
213 Bromley Rd., London, S.E.6
Phone: HIT 3134 at any time.

OWEN BRYCE

and his
Band
with
LYNN TRENT

Manager:
C. MASCORD,
26 Stafford Road, Croydon
Tho. 3221 or Cro. 4221

LONDON JAZZ STUDIO

13/14 Archer St., Piccadilly, W.1
EVERY FRIDAY, 7.30

BOB MICKLEBURGH'S BOBCATS

The Best in Town for Jiving

FOR MEN ONLY!

Italian style
JEANS & SHIRTS

"Faded" Blue Jeans in DENIM - 38/6
In Black or Sky Blue DRILL - 42/6
WHIPCORD JEANS in Light Tan, Black
or Grey - 55/-

All Jeans taper to 16 in. Add 1/8 post.
Striped VACATION Shirt in Blue/White
or Gold/White - 35/-, plus 1/- post.

VINCE MAN'S SHOP

Newburgh St., Foubert's Place,
Regent St., London, W.1. GER. 3730
Open Thurs. till 7 p.m. Sats. till 3 p.m.



CLUB CALENDAR

1/- per word

CLUB "M"
JAZZ! JAZZ! JAZZ!
Mapleton Restaurant,
39, Coventry Street, W.1.

FRI., 8-11.30: The fabulous TUBBY HAYES
QUINTET and the HANK
SHAW QUARTET.

CLUB BASIE
Doric Rooms,
10, Brewer Street, W.1.
Three bands! Tremendous
Club Basie presentation.
Same price—three bands—
longer session. Five sensation-
al star-studded hours at the
most luxurious Saturday
modern jazz venue.

SAT., 7-12: Guest group this week: DON
RENDELL SIX, featuring
their entire Decca recording
line-up. Plus the TUBBY
HAYES QUINTET, the
greatest rave group in the
country. Plus GEORGE
CHISHOLM. Plus the fabu-
lous playing of the DEREK
SMITH TRIO, with ALLAN
GANLEY, SAMMY STOKES.

CLUB HALEY
ROCK! ROCK! ROCK!
at the fabulous
Mapleton Restaurant,
39, Coventry Street, W.1.
to the fabulous
LO DON RAVIN ROCKERS.
THURSDAY, 8-11;
SUNDAY AFTERNOON, 3-8;
the greatest night of all.
SUNDAY NIGHT 7.30-11,
featuring LONDON'S preview
of coming CALYPSO
music, plus 'Lo Don Ravin' Rockers.

MEMBERSHIP to all the above clubs
needs only 5/- P.O. and s.a.e. to 23,
Wardour Street, W.1.

IN THREE WEEKS, IT'S BE "J".
Day... and the perfect, permanent
place for modern jazz that we've
promised you for so long will be open
... and it will PAY you to be a
member. 10/- will cover all Kruger
club promotions till 1958. Send P.O.
and s.a.e. today: 9, Woodlands, North
Harrow, Middlesex.

Meanwhile at the temporary
"JAZZ AT THE FLAMINGO,"
100, Piccadilly.
Your hosts: "Pop" and Mrs. Kruger.
SUNDAY (17th) starting at 7.
Britain's best! New starting Tony Kin-
sey Quintet, with Harriott, Efford.
Plus top tenor Ronnie Scott's Ameri-
can four sextet, starring Deuchar,
Humble, etc. Compere: Tony Hall.
Make the most of your entrance fee
by coming in early. Doors open 6.30

And the FLORIDA CLUB,
Cafe Anglale, Leicester Square.
SATURDAY (16th), 7.30-11.15...
More sensational swinging excite-
ment! Tony Kinsey's best-ever Quintet,
featuring Harriott, Efford,
LeSage, Blainin. "The Big Three"
—top trumpeter Jimmy Deuchar Sextet,
with Humble, Wray, etc. prior to
year's engagement in Germany. Guest
star: Phil Seaman. Tony Hall
emcees. Try coming in at the kick-
off. You'll enjoy yourself.

FRIDAY (TODAY)

A KEN COLYER Jazzmen session,
tonight, at Studio '51.

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

CLUB MEMPHIS: Memphis City
Jazzmen—British Legion Hall, Fore
Street, Edmonton.

CROYDON JAZZ CLUB. Star
Hotel, London Road; GRAHAM
STEWART'S JAZZMEN, plus Sadron
Valley Skiffle Group

CV. LAURIE Jazz Club. CV. LAURIE
BAND, 7.15-10.45.

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

ELTHAM: DICK CHARLESWORTH
JAZZ BAND—Arcade Ballroom.
ERIC SILK'S SOUTHERN JAZZ
BAND, Southern Jazz Club, 640, High
Road, Leytonstone.

HOT CLUB OF LONDON. We are
now open SUNDAY and FRIDAY.
TODAY at 7.30: TERRY LIGHT-
FOOT JAZZMEN.—Shakespeare
Hotel Powis Street, Woolwich. See
also SUNDAY Club.

ROYSTON PUNTER JAZZMEN.
"Eagle and Child," Forest Gate.

STAINES: DAVE JONES Jazzmen.
Rebels Skiffle, Boleyn Hotel, 8 p.m.

STREATHAM JAZZ CLUB, Bedford
Hotel, Balham Station, Friday
March 22: Birthday Party, 7.45 to
midnight with KENNY BAKER.

DAVE CAREY JAZZ BAND, NEVA
RAPHAELLO, CYRIL SCOTT, JOY
COFFEY JAZZ BAND. Extension to
midnight. Tickets 5/-.

THE SWAN, Mill Street, Kingston;
DON RENDELL and the Brian Wood
Quartet, 8-11.

WEST HENDON, Ex-Servicemen's
Club: THE JOE JONES SEVEN, 7.30.
1-2.3 THIRD time lucky! SOUTH
LONDON Jazz Club moving to larger
premises. Next Friday at Lady For-
ence Hall, Deptford Broadway
THREE group session!

SATURDAY

ADDLESTONE: MAGNA JAZZ
BAND, plus Diogenes Jazzband.—
Weymann's Hall.

A KEN COLYER Jazzmen session,
tonight at Studio '51.

BOURBON STREET RAMBLERS
and Skiffle Group are playing at the
Hammersmith School of Arts and
Crafts, Lime Grove, W.12.

COOK'S FERRY INN,
Angel Road, Edmonton, 7.30 p.m.:
COLIN SMITH
(ex-Terry Lightfoot trumpet star)
AND HIS JAZZ BAND.
See also SUNDAY CLUB advert.

CV. LAURIE Jazz Club, Gt Wind-
mill Street (opposite Windmill
Theatre): 7.15-10.45; CV. LAURIE
BAND, Skiffle.

HARRINGAY JAZZ CLUB, "Gayes
Academy," 49/51, Willington Road,
off Westbury Avenue, Turnpike Lane,
N.22: STORYVILLE JAZZMEN, To-
night: 3 free 45 r.p.m. jazz records for
lucky ticket holders. Non-
members welcome.

SATURDAY—contd.

KEN KINE Band featuring Tony
Barber, Jiving—Co-Operative Ball-
room, Peckham.

K I N G S T O N " F I G H T I N G
COCKS " : JUBILEE JAZZMEN.

RE-OPENING TONIGHT, the Red
Lion Sutton, Surrey: The ORIGINAL
CLIMAX JAZZ BAND and Skiffle.
7.30-10. Trad. fans welcome.

RICHMOND: TEDDY LAYTON
JAZZ BAND.—Opposite Ritz Cinema.

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

WOOD GREEN: TERRY LIGHT-
FOOT JAZZMEN.

SUNDAY

A KEN COLYER Jazzmen session,
tonight, at Studio '51.

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

A ROCK-'N'-ROLL session, with
LEON BELL and the Bellcats, at
Studio '51, 10/11, Gt. Newport Street,
W.C.2, 3 p.m.

AT THE ROYAL FOREST HOTEL,
CHINGFORD, 7-10.15: CELTIC CITY
DIXIELANDERS.

GILL BRUNSKILL'S JAZZMEN.—
Sandy's Barn, "Fighting Cocks,"
London Road, Kingston, 7-10 p.m.

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

COOK'S FERRY INN,
Angel Road, Edmonton, 7 p.m.:
LAURIE GOLD
LAURIE GOLD
and his PIECES OF EIGHT,
Lennie Felix, Pat Rose, Ron Stone.
See also SATURDAY CLUB advert.

CV. LAURIE Jazz Club: GRAHAM
STEWART'S SEVEN, Skiffle, 7.15-
10.45. Thank you, MAURICE BUR-
MAN, for sitting-in last Sunday.

DICK CHARLESWORTH'S Jazz-
band, Derby Arms, E. Sheen.

ENFIELD JAZZ CLUB presents
BOURBON STREET RAMBLERS and
Skiffle Group—"The Barn," Broad-
lands Close, Ponders End, ENFIELD.
See also Thursday.

HOT CLUB OF LONDON, 7 p.m.:
RIVER CITY JAZZ BAND and the
PETE CURTIS Folk and Blues
Quartet.—Shakespeare Hotel, Powis
Street, Woolwich.

KENSINGTON, "COLENERNE,"
Earls Court: Harry Walton's Dixie-
landers.

NANCY WHISKEY CLUB, "Prin-
cess Louise," Holborn: Resident
SKIFFLE. Guests: JACK ELLIOTT,
DERROL EVANS.

PARK LANE Jazz Club, Croydon:
Dance and listen. Two bands!
SETH MARSH JAZZ BAND, STEVE
BENBOW SKIFFLE, 7.30. Admis-
sion 3/-.

QUEEN VICTORIA, North Cheam:
MIKE DANIELS DELTA JAZZMEN.
Listen, Jive, Licensed, 7-10 p.m.

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

ROYSTON PUNTER Jazzmen,
Gun Inn, Pitsea

STAINES: CHICAGO Jazzmen,
Shoreditch Stompers.—Boleyn Hotel,
7.30

WOOD GREEN: ALEX. WELSH
DIXIELANDERS.

MONDAY

A KEN COLYER Jazzmen session
tonight, at Studio '51.

CHAS. McDEVITT Skiffle Group,
Porcupine Jazzmen.—Thames Hotel,
Hampton Court.

DICK CHARLESWORTH'S Jazz-
band Wandsworth Town Hall

ECHAM JAZZ CLUB: LEO GRAY
JAZZMEN.

I.C.A., 17 Dover Street, W.1.
8 p.m. BRUCE TURNER, "Jazz
Saxata"; STANLEY DANIE, "Jimmy
Lunceford." Admission 2/6.

JIVE to the Roding River Jazz-
band, every Monday at the "Vic"
Trad. Jazz Club, 345A, Victoria
Park Road, Hackney, E.8 8-10.30
p.m. Admission 2/-.

KINGSBURY BATHS CAFE:
MAGNA JAZZ BAND.

MICK MULLIGAN and his Band
with GEORGE MELLY.—Bull Hotel,
Birchwood Swanley.

NEW DOWNBEAT CLUB,
Manor House, N.4 (opposite Tube),
presents "THE BEST IN JAZZ!"
THE RONNIE SCOTT-TUBBY HAYES
QUINTET and JACKIE SHARPE
QUINTET. Licensed bar 7.30-11.

OPEN SKIFFLE NIGHT. Solo artists
and groups welcome. 7.15-10.45 CV.
LAURIE JAZZ CLUB.

SOUTH ESSEX RHYTHM CLUB,
"Greyhound," Chadwell Heath:
KENNY BALL CHICAGOANS.

TUESDAY

BARNET JAZZ CLUB, Assembly
Hall, Union Street (High Barnet
Underground): SANDY BROWN'S
JAZZ BAND with AL FAIRWEATHER.

CASTLE HOTEL, Tooting Broad-
way: MANDY TAYLOR SEVEN, 7.45-
10.25. Admission 2/6.

CV. LAURIE Jazz Club: CV. LAURIE
BAND, 7.15-10.45.

CARLTON, SLOUGH: TOMMY
WHITTLE JAZZ CLUB, every Tues-
day, featuring TOMMY WHITTLE,
EDDIE THOMPSON, JACK FALLON,
BENNY GOODMAN.

FALDONWOOD: CHARLIE GAL-
BRAITH'S JAZZMEN, EXCEL JAZZ-
MEN.—Falcon Hotel, S.E.9.

TUESDAY—contd.

FORTY-FOUR CLUB, 44, Gerrard
Street, 8-11: JOHN HASTED Jazz and
Folk Song Group, with MARION
AMISS, "ZOM." Guest: DANNY
WRIGHT.

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

MANOR HALL, Chigwell: MARL-
BOROUGH Jazzband. RECORDED
session.

SOUTHALL "White Hart": The
new TUBBY ("Vibes") HAYES
QUINTET.

STREATHAM JAZZ Club, Birthday
Party next Friday (see Friday
column). No Tuesday meeting.

WIMBLEDON, Broadway Hotel:
ROB THORNTON JAZZ BAND and
Cotton Pickers Skiffle.

WOOD GREEN: LENNIE HASTINGS
AND HIS BAND.

WEDNESDAY

BATTERSEA JAZZ Club, "Cornet
of Horse," 7.30 p.m.

BOURBON STREET RAMBLERS
and Skiffle Group are playing at the
"High Spot," WALTON-ON-THAMES,
Surrey.

CARLTON, SLOUGH: Trad. Jazz
every Wednesday evening and Sunday
afternoon. Wednesday, April 3:
SANDY BROWN'S JAZZ BAND. Resi-
dent jazz group: Johnny Davies and
his Jazzmen.

CHAS. McDEVITT Club, with
guests, "Princess Louise," Holborn.

CHRIS BARBER'S JAZZ BAND,
"White Hart," Southall Buses 105,
83, 607, 130, 232.

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

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

DICK CHARLESWORTH'S Jazz-
band Parley Hall.

HARRINGAY JAZZ CLUB: BILL
BRUNSKILL'S JAZZMEN, also Apple-
jack Five Skiffle.

KEW JAZZ CLUB (Boathouse, Kew
Bridge) GRAND OPENING NIGHT!
CRANE RIVER JAZZ BAND, plus New
Hawleians Skiffle Group.

MODERN JAZZ at Club Perdido
8 p.m.: "Fox and Hounds," Syden-
ham.

ROCKIN' AT THE MANOR, Manor
House, N.4 (opposite Tube), tonight:
BOBBY BREEN.

ST. ALBANS JAZZ CLUB, Market
Hall, St. Peter's Street: PAUL SIMP-
SON JAZZ BAND.

THURSDAY

ACTON: GREATEST outfit ever!
Fabulous DON RENDELL JAZZ SIX!
—"White Hart."

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

A ROCK-'N'-ROLL session, with
ROBY BLACKWELL'S Blackjacks, at
8 p.m., Studio '51, 10/11, Gt. Newport
Street, W.C.2.

AT THE MANOR HOUSE, N.4 (op-
posite Tube): CELTIC CITY DIXIE-
LANDERS, commencing 7.30.

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

ENFIELD JAZZ CLUB presents
BOURBON STREET RAMBLERS and
Skiffle Group—"The Barn," Broad-
lands Close, Ponders End, ENFIELD.
See also Sunday.

KINGSTON JAZZ CLUB (over
Barnes): CRANE RIVER JAZZ-
BAND, plus New Hawleians Skiffle
Group.

ROUNDHOUSE, WARDOUR
STREET: BLUES and Barrelhouse,
featuring Alex. Korner, Cyril Davies
and guests.

THE TRAD. CLUB:
DAVE CAREY BAND,
CITY PREACHERS SKIFFLE,
—"Fox and Hounds," Sydenham.

WATFORD JAZZ CLUB, United Ex-
Servicemen's Club, St. Albans Road:
COLIN SMITH'S JAZZ BAND and
DICK BISHOP'S SKIFFLE GROUP.

RECORDS FOR SALE

ABOUT TURN: H.M. FORCES, we
send you records overseas TAX FREE.
Never mind the Sergeant enjoy the
latest records wherever you are.
Details, FREE booklet, Azalee and
Co., Ltd. 77, Charing Cross Road,
London, W.C.2.

AT LAST—exclusive—a really cheap
book for Skiffle with words/music,
"Shuttle and Cage," edited by
Ewan MacColl, 2/3 (post free). Un-
fortunately, the English edition of
"Pictorial History of Jazz" is O.P.
However, we now have rights to
American edition and can supply at
44/- (post free). S.A.E. for details
of Postal record/book service.
Dobell's Jazz Record Shop, 77, Char-
ing Cross Road, W.C.2. Ger. 4197.

PAPWORTH'S FOR ALL RECORDS
and Record Players by post, home or
overseas. In U.K. L.P.s and orders
over £2 post free; c.o.d. if required.
Our personal service guarantees your
satisfaction.—Papworth's (Dept. M1),
32, Alfreton Road, Nottingham.

POST FREE all orders over £1.
C.O.D. with pleasure! TAX FREE all
orders abroad. FREE record list!
All labels, jazz, vocals, USA and
British artists. Open all day Thurs-
day.—Len Daniels, 4, Soho Street,
Oxford St., London, W.1.

SOMETHING NEW in record shops!
Jazz, Folk music of many lands, un-
usual and intriguing items for the
collector and enthusiast.—Come
along and hear them at Collet's New
Record Shop, 70, New Oxford Street,
London, W.1.

DRESSWEAR 8d. per word
AUTHENTIC MUSICIANS' Blazer
Badge, 15/-.—S.A.E., Fontaine, 111
Pelly Road, London, E.13.
10 BAND BLAZERS, light blue, bar-
gan, £20.—88, Larkfield Road, Liver-
pool 17.

R. & A. CLUB presents at the
KEDASSIA, 69 New Oxford Street, W.C.1
EVERY THURSDAY & SATURDAY from MARCH 14, 7.30-11.30

ROCK 'N' ROLL BALL

with BOBBY BREEN and his ROCKERS
RUDI JONES on Sax + Plus MANY GUEST ARTISTS
Admission: 5/- Thursdays + 6/6 Saturdays

IT'S A GREATER NIGHT THAN EVER!
SUNDAY IS ROCK 'N' ROLL NIGHT
AT
WIMBLEDON PALAIS
★ LEON BELL AND THE BELLCATS ★
Also ROY KENTON AND HIS ORCHESTRA
MEMBERS 3/- — JOIN OUR CLUB NOW! — 7.30-11.0 p.m.

TUITION 1/- per word

A-A-SOLUTELY BRITAIN'S BEST
Saxophone Teacher, LESLIE EVANS.
PERSONAL TUITION. Beginners to
advanced pupils. Every playing
aspect given detailed attention. Pati-
ence unlimited—music free, including
top-line American methods. Consult
me FIRST... I will select or test
any saxophone free. ALSO Postal
Tuition. The most comprehensive
saxophone instruction available. Low
fees. Expert tuition guarantees pro-
gress!—Details, 275, Colney Hatch
Lane, N.11. Ent. 4137.

AAH MAURICE BURMAN ("Mr.
Beats" Daily Mirror). Everybody
comes to MAURICE BURMAN for the
best singing tuition. Beginners
encouraged.—Eus. 1200, ext. 39,
39, The White House, N.W.1.

A BETTER CHANCE FOR VOCAL-
ISTS! Successes include HOLLY-
WOOD CONTRAST, Cafe de Paris
TV radio and bands.—ARNOLD
ROSE 6, Holland Park, Kensington
W.11. Tel. Park 8305 for audition.
ALFIE KAHN teaches Sax, Clarin-
et, Flute.—Cunningham 2139.

ALL BRASS instruments taught,
beginners to advanced.—Parkers, 9,
Dansey Place, W.1. Gerrard 8994/
9399

BASS TUITION.—Jack Davies, Snt.
W.1. 7327.

BILL LEWINGTON introduces the
best SAXOPHONE and CLARINET
TUITION.—Mac. 6373.

BRITAIN'S NO. 1 Trumpet Teacher,
FREDDY CLAYTON, for jazz, range,
reading and all that goes to make
the modern trumpet player.—Malda
Vale 9220.

CENTRAL SCHOOL OF DANCE
MUSIC offers INDIVIDUAL instru-
mental and vocal tuition

FINEST WHITE PIANO



● Ralph Sutton

RALPH SUTTON (EP, LP)
 I Got Rhythm; Eye Opener; I'm Dance At Your Wedding; Sneak-away. All (a).
 (Brunswick OE2285)
 Jeepers Creepers; 'Tain't Nobody's Biz-ness If I Do; Snowy Morning Blues; Fussin'. All (a).
 (Brunswick OE2284)
 Down Home Rag; Harlem Drag; Jelly Roll Blues; Cannon Ball Blues; Black Bottom Stomp; Cataract Rag; Shoe Shine Boy; Christopher Columbus; Hindustan; Villain; Frog Legs Rag; Chromatic Rag; Grace And Beauty; The Cascades. All (b).
 (Columbia-Clef 12 in. 33CX10061)
 (a)—Sutton (pno.); Cliff Leeman (drs.). Am. Decca. 3/6/1953. USA.
 (b)—Sutton (pno.). Am. Down Home. 1956. USA.
 †—Available also on Columbia-Clef LB10056.

THE two EPs were reviewed when issued in LP form, but it is nice for the meagre-pursed to have them available in this way.

Sutton's work on both is exemplary, his playing of such fine tunes as the two Willie "The Lion" Smith compositions showing him to be a pianist of unusual talents. He exhibits great power, and it is a fine thing that there is at least one musician playing today who has the foresight to utilize such excellent jazz material as this.

Of the two EPs I would choose the second, if only for a personal liking for the exceptional "Fussin'."

The 12-inch Columbia came in part from the old Down Home label. "Villain," "Climax," "Frog Legs," "Chromatic," "Grace" and "Cascades" were recorded on an early visit to Los Angeles in 1951 and issued by Lu Watters as a limited edition only.

The rest of the tracks were made last year when Sutton settled on the West Coast and became a part of the new Bob Scobey band.

Although the music is pleasant throughout, I don't think rag-time is Sutton's strongest point. The tempos, and lack of scope for improvisation, tie him down too much and he is therefore shown at his best only on such tracks as "Shoe Shine Boy" and "Christopher Columbus," which give a much freer rein to his inventive powers.

All the rags are good ones, and Sutton plays them accurately in a jovial manner. I particularly like "Cataract," "Grace And Beauty," and the swifty "Frog Legs."

The Morton tunes have probably not been better played by any contemporary pianist, but here, again, I do not feel that this is quite Sutton's *metier*. He

plays with taste, but the compositions themselves seem to hold back the full extent of his pianistic ability.

Hugues Panassie rates Ralph as the greatest living white pianist—high praise, indeed. Excluding the times when he plays rag-time and other "restrictive" music, I agree with this estimation.—S. T.

"JAZZ CONCERT—WEST COAST" (LP)

Disorder At The Border; Rocks 'N' Shoals.

(12 in. London LYZ-G15045)

Sonny Orie (alto); Dexter Gordon, Wardell Gray (trns.); Howard McGhee (tp.); Trummy Young (tbn.); Hampton Hawes (pno.); Barney Kessel (gtr.); Red Callender (bass); Roy Porter (drs.).

April, 1947. Los Angeles. (Am. Savoy.)

BY way of an exchange of duties I am this week covering an example of the modern jazz made in Los Angeles 10 years ago, while Bob Dawbarn



● Joe Turner

reviews a Teagarden of recent date which has a more traditional content.

In truth, this disenchanting concert performance sounds a bit traditional today, and dated in the sense that many of its modernisms belong to the early bop era.

Porter's drumming throughout shows an advanced stage of restlessness; bombs fall like rain, and macabre accentuations "decorate" every solo.

McGhee sometimes blows hard and hot, displaying a kind of post-Shavers floridity and a fair

grasp of the New Phrasing. The tenorists, well known for their battles, are basically swingers. But their long outings soon become tiresome, and they have the drummer to contend with.

Most uncomfortable of all is Trummy Young, blasting about unconvincingly like a blinded runner in a tight corner. Altoist Criss, overwhelmingly inspired by Parker, evinces a certain harsh fluency on the "Rocks" side, and pianist Hawes sounds aggressively progressive on the reverse.

These, with the highly mobile Kessel, are the soloists. Beyond the solos and chases there is nothing. Both tunes—a Hawkins blues and an "I Got Rhythm" variation respectively—seem to be endless, and the individual contributions are inordinately lengthy and, for the most part, dull and cliché-studded.

Speaking of "Disorder," the Note says: "A very relaxed Wardell Gray takes over for eight choruses. . . . This is one of the more endurable solos on the record, though—unless my counting has failed—he works his way through nine.

There's very little charm to this music, and I wonder whether the next generation will regard it as progress or degeneration.—M. J.

JOE TURNER (LP)

Cherry Red (a); Roll 'Em Pete (a); I Want A Little Girl (b); Low Down Dog (a); Wee Baby Blues (b); You're Driving Me Crazy (b); How Long Blues (a); Morning Glories (c); St. Louis Blues (b); Piney Brown Blues (a).

(London 12-in. LYZ-K15063)

(a)—Turner (voc.); Pete Brown (alto); Frank Wee (tr.); Joe Newman (tp.); Lawrence Brown (tbn.); Pete Johnson (pno.); Freddie Greene (gtr.); Walter Page (bass); Cliff Leeman (drs.).

(b)—Personnel as for (a), except Seldon Powell (tr.) replaces Wee; Jimmy Nottingham (tp.) replaces Newman.

(c)—Turner (voc.); P. Brown (alto); L. Brown (tbn.); Johnson (pno.); Greene (gtr.); Page (bass); Leeman (drs.).

All Am. Atlantic. 6-7/56. USA.

THE release of two such high-quality sets as this and the Rushing LP reviewed last week spells unavoidable expense for lovers of potent jazz singing.

When Turner belts out blues with the controlled force and infallible sense of swing demon-

strated on most of these tracks, I find him more exciting even than Rushing. But both are commanding singers who rank with the greatest male vocalists in jazz.

"Cherry Red," a rocking eight-bar blues which Turner recorded with Pete Johnson's band in 1939, makes a fine start to this, the first Turner LP to be issued here.

Joe snaps short his phrases to obtain maximum swing, while

"Roll 'Em Pete," another old Turner favourite, has the familiar intro, and more glorious solo and accompanying piano. It is strongly sung, and enlivened by a neat Wee chorus and the flowing band riff which backs Joe's shouts of "Well, all right" and "Bye Baby." The 1936 duet version will probably prove more durable, but this one sails along nicely.

"I Want A Little Girl" is a pop which obviously appeals to blues men. Turner, bending the song to his requirements, makes a most original job of it.

The opening is taken by Jimmy Nottingham, whose nicely shaped solo—a little like Newman in style, but cooler in temperature—lends a slightly effeminate note to this sturdily masculine music.

A middling slow "Wee Baby" (solos by Johnson, L. Brown and Powell), a faster "Low Down Dog" (good Newman, Pete Brown and Wee), an altogether compelling "How Long," and a well sung "Morning Glories," "Piney Brown," "St. Louis" and "Driving Me Crazy" are all memorable performances.

"Crazy" gains interest from the "Moten Swing" riff which kicks it off.

Some of the instrumental work may be considered a shade cool for this Kansas City blues atmosphere but none of it is depressingly busy or fiddling.

The "Glories" tune, backed only by trombone, alto and rhythm, jumps more than most of these, and it may be that several improvised titles would have improved the record. Even so, the scoring and playing are on the whole impressive, and the disc is thoroughly recommended.

An odd co-incidence is the playing, behind "Low Down," of an unusual and attractive riff which forms a theme in Al Fairweather's "Nobody Met The Train" (on the "Sandy's Sidemen" LP). Apparently, this is pure co-incidence, but I cannot remember ever hearing the riff before.—M. J.

JAZZ DISCS
 by
Max Jones and Sinclair Trail

Johnson's piano and the restrained Ernie Wilkins arrangement afford him excellent support.

Lawrence Brown, who was a rather surprising choice for Rushing's last LP, comes up again here. His playing has always tended to be oversweet for really hot jazz, though his technique is not in question; he plays well enough on "Cherry" and produces some genuinely swinging passages in his other solos.

Joe Newman's muted trumpet shines on this track, and his playing reaches a high level on the others that feature him.

Rock with
COLES Melody Makers

THE
Personality SHOES
 as worn by
Tommy Steele

On the floor or on the stage, these exclusive 'Coles' Shoes help to make every tune a hit tune. Supolite Soles with their sealed air cells, give that 'springy' feeling. They are obtainable from the undermentioned shops at 49/11 or by post at 51/5 from The Compere Shop, Department MM, 31 High Street, Burton Latimer, Kettering.

HE ROCKS 'N' ROLLS IN SHOES BY COLES

Tommy Steele wears them... Tommy Steele designed them. Left, with gilt snake skin guitar, treble clefs and tassels. Right, with gilt semi-surround, treble clefs and tassels. Knock 'em and Rock 'em with COLES Melody Makers.

Obtainable from
THE SHOE BOX, 175 UPPER TOOTING ROAD, LONDON, S.W.17
THE SHOE BOX, 397 COLDHARBOUR LANE, BRIXTON, S.W.9



● Wardell Gray (left) and Dexter Gordon

GLENN MILLER ORK BACK IN BRITAIN



The Glenn Miller Band in action. Seen here with leader McKinley (drs.) are Ed Zandy and Jim Maxwell (tpts.), Jim Fleming and Howie Williams (tms.).

THE Glenn Miller "sound" was again heard in Britain this week.

The new Glenn Miller Orchestra — fronted by ex-Miller drummer Ray McKinley — opened a short British tour on Tuesday at Dreamland, Margate.

It will be here until next Monday, when it flies to North Africa.

The Miller Band is playing for British-based U.S. Servicemen only.

Exchange trip?

But it may return to play before British audiences.

Ray McKinley told the MELODY MAKER on Wednesday: "The visit is practically certain. Only the details have to be fixed."

Except for McKinley, not one member of the original Glenn Miller Orchestra is included in the present personnel.

"You just can't get the old crowd to tour," said McKinley.

"Most of them have homes and families and find they are far better off freelancing in their own districts, chiefly the West Coast."

At the top

Is the Miller "sound" still acclaimed in the States? McKinley quoted facts and figures to prove that the band is currently second in popularity to Count Basie.

The band uses Glenn's original library plus up-to-date material scored in Miller style by pianist-arranger Joe Cribari.

(See review on page 10)

Jazz in the North

Tonight (Friday), Granada, the Northern TV network, presents its first jazz programme under the title "Northern Jazz."

The 8 p.m. half-hour programme will present a group of Northern jazzmen with guest artists Lord Kitchener and The Angel.

JOHNNIE RAY

From Page 1

for two concerts at the Odeon, Manchester (May 6). Agent Leslie Grade, who is handling Johnnie Ray, said: "These latest moves will open up a new field for bands and solo acts."

Lucky towns

Johnnie Ray will play two concerts at these ABC cinemas:

- Lonsdale, Carlisle (Monday, March 25);
- Globe, Stockton-on-Tees (26th).

- Regal, Hull (27th).
- Savoy, Lincoln (28th).
- Regal, Chesterfield (29th).

He will be backed on all these dates by the Vic Lewis Orchestra, which will also accompany Johnnie throughout the tour.

Moss theatres

This Moss Empires schedule opens with a Sunday concert at Liverpool (March 31), followed by a week at Glasgow (April 1).

Johnnie then plays another Sunday concert, this time at the Rialto, York (7th), then continues the week at the Palace, Manchester.

A BLACKPOOL DOUBLE!

BLACKPOOL is to have two top-line American attractions playing at different theatres on Easter Sunday, April 21.

They are the Count Basie Orchestra, which will play two concerts at the Palace Theatre, and The Platters, booked for concerts at the Opera House.

U.S jazz 'greats' on way to Britain

New York, Wednesday.—Britain's National Jazz Federation is reported to be negotiating to set British tours for three more American jazzmen—blues singer Jimmy Rushing and pianists Earl Hines and Willie "The Lion" Smith.

London Footnote: Questioned by the MM, N.J.F. assistant secretary Jack Higgins would only say "No comment."

Sweden blows 'cool' on Humphrey Lyttelton Band



THE Humphrey Lyttelton Band had a mixed reception from Stockholm's critics during its eight-day, six-concert tour of Denmark, Norway and Sweden.

The band, which returned to London on Monday, had appeared in Stockholm on a bill featuring American clarinetist Tony Scott and Sweden's Arne Domnerus and his Orchestra.

Said the "Dagens Nyheter": "If the public came in order to listen to Dixieland it must have been disappointed. Mainly it was swing music and not always of the best class. What is most wrong with the Lyttelton band is the rhythm section."

The paper added: "There are bands who could have made much better propaganda for British jazz and also for Savile Row, where the gentlemen's suits were certainly not made."

"Aftonbladet" declared that the concert "would certainly have been a poor thing if Lyttelton's had been the only band," but praised Turner as a "good representative of British jazz at its best."

MELODY MAKER

INCORPORATING 'RHYTHM'
Member: Audit Bureau of Circulations
Vol. 32 No. 1219

EDITORIAL OFFICES:
189, High Holborn, W.C.1
Telephone: CHANCERY 3344
Editor: PAT BRAND

ADVERTISEMENT OFFICES:
96, Long Acre, W.C.2
Telephone: TEMPLE BAR 2468
Ad. Manager: BASIL K. LAWSON

Provincial News Editor: JERRY DAWSON, 2-4, Oxford Road, Manchester 1, Central 3232.

DUBLIN: Dolores Rockett, 26, Lower Rathmines Road, Dublin.

BELFAST: Bill Rutherford, 4, Tudor Avenue, Belfast (Belfast 41648).

NEW YORK: Bill Simon, 79, Prospect Dr., Chappaqua, New York; Leonard Feather, 340, Riverside Drive, N.Y.

HOLLYWOOD: Howard Lucraft, P.O. Box 91, Hollywood 28, California USA.

PARIS: Henry Kahn, 16, Rue Clausey, Paris 9e.

MONTREAL: Henry F. Whiston, Radio Canada Buildings, Montreal.

TORONTO: Helen McNamara, Toronto Telegram, Toronto.

SYDNEY: Frank Owen Baker, 40, Parkview Road, Fairlight, N.S.W.

COPENHAGEN: Hans Jorgen Federsen, Magnolavej, 33, Copenhagen-Glestrup; Harald Grnt, 9, Ved Volden, Copenhagen.

STOCKHOLM: Sven G. Wingquist, P.O. Box 225, Stockholm 1.

HANOVER: D. Dietrich Schulz-Köhne, Hilde-sheimerstrasse, 206, Hanover.

ROTTERDAM: Anton Kob, Jr., Allard Piersonstraat 5B, Rotterdam.

W. KOBE: (Japan): R. Courtney-Brown, 61, 4-Chome Isobe-Dori, Fukui-Ku, Kobe.

Annual subscription 35s.

NOT TOO YOUNG AT 13

THE ban on the Teenagers' star Frankie Lymon from appearing in Britain because he was only 13 has been lifted.

Special permission has been granted to allow this top American vocal group to play its nationwide tour.

The Teenagers open their 12-week tour at the Empire, Liverpool, on Monday. On April 1 they appear at the London Palladium for two weeks.

On April 22, the group plays a fortnight at Glasgow Empire.

TED HEATH'S ARRANGEMENT OF KING PORTER STOMP
DOWNBEAT 3/6 By Post 3/9
FROM YOUR FELDMANS 129 SHAFESBURY AVENUE, LONDON, W.C.2

Guitarists!
have you tried the amazing new "ARISTONE" Smooth STEEL TAPE WOUND Strings for Plectrum Guitar
As fitted to the most expensive "Aristone" Guitars. Eliminates all fret "buzzing". 25/- per set, plus 6d. Packing and Postage.
Also "LEONIDA" NYLON Strings for Finger-Style Guitar 14/11 per set, plus 6d. Packing and Postage.
Bessol & Co. Ltd.
15 WEST STREET, LONDON, W.C.2

KURTIS Distinctive MENS WEAR
★ **FREE! brochure by return post...**
SHIRTS · TIES · CASUAL SWEATERS
JEANS · SLAX · CUFF LINKS, etc.
KURTIS
9 High Street, Manchester, 4

BRON'S P.O. BOX 46, 29-31 OXFORD STREET, LONDON, W.1
Nearest Station—Tottenham Court Road

CURRENT "POP" ORCHESTRATIONS

Heart (Diana Yackley) 3/6	See Saw (G) 4/-	If I Lost You 2/6
I Love My Baby (G) 3/6	Rock Mr. Piper 4/-	Moonlight Gambler 2/6
Arriba (Rumba) 4/-	Annie Laurie Rock 4/-	Armeda Theme 2/6
Money Tree 4/-	Get Along Without You (G) 2/6	Successful Friendship 4/-
Francis (G) 4/-	Good Companion (G) 2/6	Baby Doll 4/-
Downside Rock 3/6	Don't Own Me A Thing 4/-	Mama From The Train 4/6
Elevator Rock 3/6	Adoration Wa 3/6	Banana Boat Song 2/6
Apple Jack (R & R) 4/6	I Dreamed (G) 4/6	Garden Of Eden 4/6
Slow Walk 4/6	Sham Rock 4/6	Dr-Do Rock 2/6
Rudy's Rock 3/6	You Me And Us (G) 3/6	All Of You (G) 2/6
Whispering Heart (W) 3/6	Your Love Is My Love 3/6	Blueberry Hill 3/6
Someday Song 3/6	Torch Evans (W) Med. 4/-	Singing The Blues 3/6
Rock Around The Town 3/6	Rock Rock Rock 4/-	Walking In The Rain 2/6
Whatever Love Wants 4/-	The Big Beat 4/-	True Love (W) 2/6
Near To You 4/-	Baby Baby 4/-	Letter To A Soldier 4/-
Rock Pretty Baby 3/6	We're Gonna Rock 4/-	Good Ol' Buddy (Rumba) 2/6
If Only 3/6	Bei You (R & R) 4/-	Friendly Persuasion 4/-
Precious Love 3/6	Don't Knock The Rock 4/-	See Later Alligator 4/-
Ball (Rumba) 4/-	Hook, Line and Sinker 4/-	Gene (W) 2/6
Young Love 3/6	Thirteen Women (R & R) 3/6	Rip It Up (R & R) 2/6
Don't Rock Me Daddy O 2/6	Try-La-La 4/-	Rockin' Stars Eye 4/-
Keep Deep In The Blues 4/-	Fed Light, Green Light 4/-	Hot Dog Daddy 4/-
Don't Forget Me 4/-	Smooze (G) 3/6	Autumn Concerto 2/6

FULL BAND ARRANGEMENTS

American Patrol 4/-	March Of Bobcats 4/-
Apple Cake 4/6	Milesburgh Joy 2/6
Moby Dick 4/6	M'Lite In Vermont 4/-
Artistry Rhythm 4/6	Moanin' Rumble 2/6
Bakerloo Blues 4/6	Heating Shering 4/-
Six Pins 4/6	1 O'clock Jump 4/-
Caravan 4/6	Rock Thru Rye 4/-
Cosmo Mania 4/6	Rock Room 2/6
Duo Jockey Jump 4/6	St. Louis Blues 4/-
Dicksey's Delight 4/6	String Of Pearls 4/-
Fantasy Boogie 4/6	Sweet Sixteen 2/6
Freddy's Supper 4/6	Wesley Blues 2/6
Leave Us Leap 4/6	Whispering 2/6
Little Brown Jug 4/6	Madagascar 4/-
Lull. Of Birdland 4/6	Duke's Joke 4/-
Mainly Dicksey 4/6	Copenhagen 2/6
N'k'y The Tumps 4/6	King Porter Stomp 2/6

All Publishers' Orchestrations Supplied DIRECT FROM STOCK. All post orders despatched by return. Also Music Desks and Music Covers. Orders for 5/- or over C.O.D. if required. COMPLETE CATALOGUE ON REQUEST. Ger. 3995.

ONE-NIGHT STANDS or SUMMER SEASON!
First-class offers invited from enterprising managements.

THE NEVILLE JACKSON BAND
featuring music for dancing with modern presentation, and, if you want them, GIMMICKS GALORE.
Phone ALDERSHOT 1144 or write to 164, Victoria Road, ALDERSHOT, HANTS.

PIANO JAZZ

GEMS OF JAZZ 4/-	POST 4/4
FATS WALLER BOOK 1 (Dinah, Who's Sorry Now, etc.) 3/-	POST 3/3
FATS WALLER BOOK 2 (Scottish Loch Lomond, etc.) 3/-	POST 3/3
EDDY DUCHIN'S PIANO STYLES (Avalon, Moonlight Bay, etc.) 3/-	POST 3/3
DIXIELAND NEW ORLEANS Book 1 (Cataract Rag, etc.) 3/-	POST 3/3
DIXIELAND NEW ORLEANS Book 2 (Easy Rider, Snag It, etc.) 3/-	POST 3/3
HUMPHREY LYTTTELTON'S LIBRARY SERIES (6 Transcriptions by Mike McKenzie) 3/-	POST 3/3
JELLY ROLL MORTON'S BLUES AND STOMPS Book 1 4/-	POST 4/3
JELLY ROLL MORTON'S BLUES AND STOMPS Book 2 4/-	POST 4/3
JELLY ROLL MORTON'S BLUES AND STOMPS Book 3 4/-	POST 4/3
PIANOFORTE ALBUM No.1 (arr. Stainforth, When Day Is Done, etc.) 3/-	POST 3/3
PIANOFORTE ALBUM No.2 (arr. Stainforth, Japanese Sandman, etc.) 3/-	POST 3/3

FROM YOUR DEALER OR FELDMANS 129 SHAFESBURY AV., LONDON, W.C.2

JAZZ HOLIDAY
FIRST TIME ANYWHERE!
Save one Glorious Week of YOUR Holiday and be with us, Dancing Every Night to the
CY LAURIE BAND
after a Full Day of Sunshine, Sport and Fun.
SEND POSTCARD FOR FREE BROCHURE, TO—
ATHERFIELD BAY CAMP, Nr. CHALE, I.O.W.

CY LAURIE AGENCY
41 Gt. Windmill Street, London, W.1. Gerrard 6112
Now booking with all Promoters, Agents and Clubs for:
CY LAURIE BAND ★ GRAHAM STEWART SEVEN ★ ERIC SILK'S SOUTHERN JAZZMEN
ALEX REVELL JAZZBAND ★ BILL BRUNSKILL'S JAZZMEN ★ BRIAN TAYLOR JAZZMEN
JUBILEE JAZZMEN