

Melody Maker

MARCH 23, 1957

EVERY FRIDAY 6d.

Steele
Film

Pictures on Page 9

TEARS AS PEARL SAYS 'I'LL BE BACK'

MM
EXCLUSIVE



Pearl Bailey sobs as she and her husband Louis Bellson leave their hotel...

PEARL BAILEY returned to the States on Tuesday 48 hours after her headline-hitting television appearance on Sunday.

Before she left, Pearl told MM staff writer Max Jones: "It makes me very sad to leave like this after only two weeks in Britain."

"But I'll be back to complete my contract at the Café de Paris in October."

Queen's doctor

"In fact, I will do better—I will do another full month starting on October 28."

The day after her appearance in ATV's "Sunday Night At The Palladium," Pearl was examined by the Queen's physician, Dr. Ronald Bodley Scott.

Then her manager, Chauncey Olman, who had flown in from New York, decided that Pearl was much too ill to continue

Back Page, Col. 1



EDDIE FISHER

Eddie Fisher signed for Palladium week

EDDIE FISHER has been booked to top the bill at the London Palladium for a week starting on June 10. He will be the last American attraction at the Palladium before the six-month summer revue opens

Rank tour?

After his season, Eddie will probably do a two-week nationwide tour of Rank Cinemas.

Television dates are also being lined up for him on "Sunday Night At The Palladium" and "Saturday Spectacular."

CLOONEY SINGS ON 2 TV SHOWS

NEW YORK, Wednesday. —Two ATV shows have been fixed for Rosemary Clooney when she arrives here early next month.

They are on April 14 in "Sunday Night At The Palladium" and "Startime" on the 18th.

She will also make a short tour, but no dates have been fixed.

Teenagers clamour for the Teenagers

Teenagers mobbed the stage door at Liverpool Empire on Monday and refused to leave until they had got autographs from the Teenagers and particularly 14-year-old Frankie Lymon.

Touring with the Teenagers is tutor Miss Lulu Carter, who ensures that all five members of the group continue their education.

And travelling with them as road manager is Jack Lewis, who is MD for three record labels—Rama, Gee and Roulette.

The group is to record an album called "The Teenagers at the Palladium" after opening at the theatre on April 1.

NOW TURN TO PAGE 3 FOR THE FULL STORY OF THE TEENAGERS.

Cheaper pops

A new and cheaper "pop" series will be launched by Vogue Records on April 1. The series will be sold on 7 in. EPs at 10s. 5d., and 12 in. LPs at 35s. 1d.

ERIC ROGERS LEAVING

Eric Rogers, MD of the London Palladium Orchestra for the past three years, is leaving in a few weeks' time.

No successor has yet been appointed, and Eric's plans were not settled at press time.

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A brave smile as the car draws away—for America and rest.

SKIFFLE INVADES BBC 'FESTIVAL'

SKIFFLE bows into this year's BBC musical showcase—"Festival of Dance Music"—alongside over 30 top-line bands and solo acts.

The two comparatively unknown skiffle acts are the Chas. McDevitt Group and singer Nancy Whiskey, and Bob Cort's Skiffle Group.

Heath tops . . .

Maestro Ted Heath will top the first of the concerts at the Royal Albert Hall on April 16.

The other concerts will be staged on April 30 and May 14.

The bill for the first concert is completed by the Sid Phillips, Oscar Rabin and Alex Welsh bands, vibist Reg Waie, the Star-

By Dick Hall

gazers, Tommy Steele, tenorist Betty Smith, and singers Johnny Worth, Dennis Lotis and Jill Day.

. . . then Dankworth

The star-studded bill for the second concert will be the Johnny Dankworth, Ronnie Aldrich, Sandy Brown bands, the Chas McDevitt Group, saxists Joe Harriott and Al Timothy, Alma Cogan, Freddy Randall and pianist-singer Mike McKenzie.

. . . and Delaney

The bill for the final concert is headed by the Eric Delaney and Chris Barber bands. It is completed by the Ray

Ellington Quartet, Bob Cort Skiffle Group, the BBC Show Band, singers Marion Ryan, Lita Roza and Suzi Miller, tenorist-leader Johnnie Gray, and Kenny Baker.

Producers for the series will be John Hooper, John Browell, Jimmy Grant, John Kingdon, Johnnie Stewart and Geoffrey Owen.

A JAZZ PACKAGE FOR CINEMAS

A PACKAGE show, "Jazz from Studio 20," is to play a number of Sunday night concerts in South Yorkshire cinemas. It is organised by Bob Barclay, leader of the Yorkshire Jazz Band and proprietor of Studio 20 in Leeds. It will consist of the YJB, modern groups fronted by tenorists Tommy Whittle and Jimmy Skidmore, the Gus Taylor Afro-Cubanists, the South Side Skiffers, and a jazz quartet led by Derek Sinclair.

The package appears at Wakefield Savoy this Sunday.

MUSIC IN MONTREAL

Police can't handle Elvis Presley fans

From Henry F. Whiston

MONTREAL, Wednesday.—Elvis Presley's April 4 and 5 bookings at the suburban Verdun Auditorium have been vetoed by the Verdun City Council, because, they say, they lack a sufficiently large police force to handle the crowds.

But Presley will be appearing at the Auditorium in Ottawa on April 3.

Lounging about

PIANIST Paul Bley's trio is booked for the circus lounge of the Ottawa House Hotel in Hull, Quebec, shortly. Paul is a Montrealer who has played with Chet Baker and Lester Young.

Amadio TV spot

CANADIAN TV has given more than average time to jazz in recent days. On three successive evenings last week, it featured jazz artists prominently.

On Thursday, singer Anne Marie Moss appeared with the Norm Amadio Quartet on the CBC-TV "Jackie Rae Show." Pianist Amadio will be a

featured member of the Ron Collier group at this year's Stratford Music Festival.

On Friday night, Phil Nimmons's modern jazz group played, and Phil spoke on jazz, on the CBC-TV show, "Graphic."

On Saturday night, guitarist Johnny Smith guested with Alex Barris on his late-night "Barris Beat."

All this indicates that TV is realising at long last the potentiality of jazz.

NEWS FROM CANADA

TORONTO TELEGRAM

Buddy DeFranco 4 may tour Britain

From Helen McNamara

TORONTO, Wednesday.—There is a chance that Buddy DeFranco and his Quartet will make a personal appearance in England during the next three or four months.

Here for a week's engagement at the Colonial, DeFranco said that conversations with Harold Davison in New York indicated that a trip to Europe, including concerts in England, are in the offing.

Following his stint here, DeFranco heads for Chicago, then to the West Coast, where he will record with his present group comprising Dick Garcia (gtr.), Don Freedman (pno.), Jimmy Bond (bass) and Will Bradley, Jr. (drs.).

Two lonesome gals

SINGER Lurlean Hunter, at the Town Tavern last week, said she is facing a \$9,000,000 suit in two months' time. The trouble started when she recorded a Victor LP: "Lonesome Gal."

The original Lonesome Gal, a nameless glamour girl, who used the song to introduce a late evening radio show, promptly sued Lurlean.

Shearing festival

The George Shearing Quintet and the Four Lads appear this Wednesday (20th) on the "Chrysler Festival," a lavish CBC-TV variety show that brings Canadian-born Elaine Grand, now a British TV personality, across the Atlantic once a month as Mistress of Ceremonies.

NEWSBOX edited by JERRY DAWSON

£20,000 MUSICAL INVESTMENT

ROY WILLIAMS leads an 11-piece band at the Majestic, Chester, the £20,000 CMA ballroom which was opened on Friday.

Roy, former tenor saxist with Sonny Rose at Birmingham, fronts Don Owens, Harry Marsden, Derek Mitchell (tpa.), Stan Thomas, Ralph Wilks, Stan Bowness and Geo. Anderson (saxes), Dave Pearce (pno.), Pete Price (bass) and Joe Rowe (drs.).

YORKSHIRE.—Personnel of the Freddie Tomasso Band newly resident at the Grand Hotel, Harrogate, is Freddie leading on trumpet, Bill Crow (tmb.), Wilf Boocock (clt.), Gerry Green (tr.), Pete Rodwell (pno.), Joe Wakefield (bass), Len Lewis (gtr.), Tony Whitehead (drs.) and, as vocalist, Freddie's sister Eileen Tomasso.

DUBLIN.—Bandleader Johnnie McMahon is in New York for a series of TV and club bookings

NEW YORK DEADLINE

Tony Scott hits it big in Stockholm

From BILL SIMON

New York, Wednesday. TONY SCOTT, at present going solo at the Café National, in Stockholm, for three weeks, has been held over for three more weeks.

Reports received here by RCA Victor state that the clarinet poll-winner has recorded there with a group named "The Great Scott and Seven Swedes."

Tony and his wife, Fran, intend to take their time about returning home, and will visit Holland, Germany, France,

Italy, and possibly England, before embarking in May.

Riches for Domino

FATS DOMINO has received his 15th gold disc from Imperial Records, this time for "I'm Walkin'." Incidentally, there is absolutely no truth to the rumour that Fats has cancer of the throat.

He has been overworking, but was thoroughly checked by his physician and reported in sound shape.

Welcome return

REMEMBER SKINNEY RENNIS? He was the wispy-voiced warbler with Hal Kemp in the 'thirties. Now he's back, with a 12-in. LP for MGM Records, backed by an 18-piece orchestra.

Brandon does well

WALT MAGUIRE, pop sales chief for London (Decca) Records here, reports that the orders are coming in for Jimmy Young's "My Faith, My Hope, My Love," and Johnny Brandon's "Rainbow Kisses."

Brandon has been doing great here in his personal appearances on disc jockey shows and TV interviews.

Last Thursday he was in Philadelphia and he will be visiting St. Louis and Minneapolis.

New Mitchell disc

GUY MITCHELL'S new Columbia release, "Rock-A-Billy," has taken off like the proverbial shot. Reports are pouring in from all parts of the country.

The flipside is in the same country vein, called "Hoot Owl."

Herb Jeffries LP

HERB JEFFRIES, one-time Ellington singer, has completed his first LP for Bethlehem, with backing by Russ Garcia. The disc includes such as "Penthouse Serenade" and Matt Dennis's more recent standard, "Angel Eyes."

Herb is living in California, and is a permanent member of the cast of the weekly Corinne Calvert TV show.

Torme suite

MEL TORME is in the process of finishing his new Bethlehem recording of his "California Suite," which he also did for Capitol some years ago.

Also for Bethlehem clarinetist Sam Most will tape an album that will be half big-band and half with sextet.

Young Boborough is doing the arrangements of the compositions by Bird Parker, Bud Powell, Miles Davis and Thelonius Monk.

On the dot

MARLENE DIETRICH has signed with Dot Records. The glamorous grandmother's last recordings were for Columbia.

Several switches here on the a. and r. front—Marv Holtzman, who left Epic (Columbia subsidiary) two weeks ago, has started with Decca; Jack Lewis, recently ousted jazz a. and r. chief for RCA Victor and then Vik, has latched on with the new Roulette company; Holtzman has been succeeded at Epic by Arnold Maxin.

Marion moves from Delaney to Rabin

Singer Marion Williams is leaving the Eric Delaney Band at the end of the month to join Oscar Rabin's Band at the Lyceum, Strand, in place of Shirley Jackson.

She had a two-year spell with the Rabin band before joining Eric last year.

Oscar Rabin's lead trombonist, Freddy Wood, is emigrating to the States on March 30. His chair will be filled by Derek Tinkler, currently with Jack Farnell.

All claws out for rock-'n'-roll date

A rock-'n'-roll and skiffle show entitled "Meet For Cats" is to be held at the Odeon, Romford, on Sunday, March 31.

Listed in the programme are Bobby Breen's Rockers, featuring tenorist Rudi Jones; the Chas McDevitt Skiffle Group, with Nancy Whiskey; Rory Blackwell's Blackjacks; singer Terry Dene and Terry Kennedy's Rock-'n'-Rollers.

Americans ask for the Ivy Benson Girls Band

American bases in Hamburg, Berlin, Munich and Frankfurt have all made offers for Ivy Benson and her Girls Orchestra as a result of their current success at the Tabaris in Dusseldorf.

But the girls are fully booked until November.

After closing in Dusseldorf on March 31, they move into Zurich for four days, and then travel on to Brussels.

YOUR CHANCE TO SEE TOP MUSICALS AGAIN

Twelve films will be shown at the Vogue Cinema, Tooting, during a two-week "Festival of Dance Music and Jazz," starting this Sunday.

The first programme will present "The Benny Goodman Story," "Xavier Cugat and his Orchestra" and "Melody Time," featuring the Hedley Ward Trio, Ronnie Aldrich and the Squadronaires and Roberto Iniguez.

Record flight

Nixa MD Tony Osborne flies to Berlin on March 29 to cut two LPs with a German orchestra.

Calypso calls the tune

SINGER Frank Holder this week started a calypso-flavoured LP for release in the States on the London label and in this country on Decca. He is accompanied by an all-star group directed by tenorist-arranger Kenny Graham.



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MUSICAL QUOTE

THE Rev. John Harwood, Vicar of Eccleshill (Bradford) Congregational Church: "I am a musical lowbrow. I would rather listen to jazz than sit through 'The Messiah.' "Packed dance halls should be accepted by the Church as a challenge. Parents shouldn't discourage youngsters in their music and dancing. They should encourage them and, at the same time, guide them."

McGuirk's Jager Dance Hall. . . . In Canada for a four-week vacation is Ernie Noble, saxist-manager of Joe Coughlin's Band.

KING'S LYNN.—The Geoff Stinton Quartet and Paul Chris and his Music Makers have lost their jobs at the Palm Court. Petrol rationing has stopped U.S. Servicemen from visiting the spot.

LIVERPOOL.—Johnny Dankworth last week played the opening session at Birdland, a new modern jazz club.

KENT.—The Coronation Ballroom, Margate, will reopen on April 6. The Basil and Ivor Kirchin Band will be the attraction over Easter.

SCOTLAND.—Jimmy Deuchar (snr.), father of the jazz trumpeter, has ended a 10-year run as leader at the Marine Ballroom, Arbroath. He is replaced by Bert MacGregor with a seven-piece.

HEADACHE FOR

THE £9-A-WEEK

TEENAGER

THE relations of 14-year-old Frankie Lymon with the Teenagers are very much dependent on the ability of Frankie to drink in his personal success without getting tipsy.

Reporters and photographers who met Lymon and the boys were considerably irked at the difficulty of getting Frankie on his own. This self-possessed and pint-sized juvenile was the best "copy," so far as the national papers were concerned. There were angry mutterings when he seemed to drag the Teenagers into his own limelight.

Photographs on his own? "No dice," he said flatly.

Let it be said immediately that Frankie was under orders—from his colleagues. "We're not jealous," said one Teenager. "But we work as a group. When we arrived in South America, we found that the only name they knew was Frankie

Lymon. He was interviewed and photographed by everybody. And it went to his head for a while."

One can sympathise with the Teenagers and with Frankie. He cannot be blamed for an enthusiastic public reaction and he certainly has some of the attributes of an outstanding entertainer. Added to which he is considerably sharper than his years.

Heath

"Do I like rock-n-roll?" he repeated, fixing the questioner with a calculating eye. "If

a form of entertainment is big, then sure I like it."

But does he, personally, admire the music.

Another appraising glance, and Lymon decided that this was an occasion for frankness.

"No, I don't," he said. "I like progressive jazz—Kenton, Brubeck and Ted Heath."

With an alarmingly tolerant grin, Frankie made off at this point to be photographed presenting a bouquet to his schoolmistress, Lulu Carter. Already he'd pecked her cheek for the assembled cameras.

Precocious

This regardless, Miss Carter insisted that Frankie was no handful scholastically.

"I'd be very interested to see his IQ," she remarked. "He's bright—above average, I think. He's very precocious."

And being a travelling tutor to five famous entertainers, whose aggregate age is a mere 82, presents no problems.

"If a couple of them step out of line, the others are on my side. They do the bawling out. But, generally, the boys behave themselves and work hard."



● Lulu Carter, the boys' schoolmistress, says Frankie is very precocious.



by TONY BROWN

● The Teenagers get £9 a week to spend.

spoiling influence of big money. They get roughly nine pounds each a week; the rest goes into a trust fund until they reach maturity.

'I think'

Lymon isn't at all abashed at his lack of inches, cash and years.

"Other artists don't talk down to me. If anything, they're very friendly. Some tend to pat me on the back too regularly. When

they do, I think again about them."

But there are reminders that the Teenagers, despite the ageing atmosphere of Show Business, are boys still. "Are there any horror films showing in London?" they asked.

"Several," advised columnist Jack Bentley. "But why not try a British musical?"

(See review on page 9.)



● Frankie Lymon—his problem is to keep his balance while surrounded by reporters and cameramen.



Dallas maintains that K. ZILDJIAN still means everything to drummers

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DELANEY IS FIRST TO GO 'EAST'

THE Eric Delaney Band is to tour East Germany—the first "foreign" group to do so since the war.



ERIC DELANEY

The tour, on a leading theatre circuit, will last three weeks, most likely in July or August. Eric was approached to make the tour by Herr Ueberlyn, an East German impresario who took many British acts to Germany before the war. Final details of the tour have yet to be agreed.

Atomic date

Today (Friday), Eric has an unusual one-night-stand when he plays for a staff ball at the Atomic Research Station, Aldermaston, Berks.

Tomorrow the band is at Epsom Baths and on Sunday plays a concert at Bristol.

It follows with appearances at Stafford (March 28), Derby (29th), Margate (30th) and a Sunday concert at the Hippodrome, Aldershot (31st).

Polish festival

Other British bands will be invited to "go East" for the second Polish Jazz Festival in July.

No British groups have yet been set, but European bands visiting Spout for the Festival will include Germany's Two-Beat Stompers, Belgium's Hot Club All-Stars, Holland's Dutch Swing College Group and bands from France and Sweden.

By the seaside

Jill Day will appear in Tom Arnold's summer show at the Hippodrome, Blackpool.

Britain may watch Torme TV triumph

Mel Tormé may repeat his successful acting role in American TV when he makes his second British tour in July.

Negotiations are in hand with a British TV company to present a version of "The Comedian" with Mel in the role he had in the Hollywood version.

He claims the role brought him more favourable criticism than anything he has done before.

Edmundo Ros goes solo



Edmundo Ros (above) sorts out records for the first of his new disc-jockey series on the Light Programme. The accent of the shows, which began on Saturday, is on Latin-American music.

Because he couldn't pay the rent

AS an American Negro I am getting a great laugh out of all this fuss over skiffle. Just think: Because a poor and elderly coloured man called Bill Skiffle couldn't pay his rent in Chicago in 1927 there's bedlam in England in 1957.

My aunt in Chicago scraped washboard during the Depression, and says that washboard was generally a "female" instrument.

As regards "great skiffle singers," well the best I ever heard was Blind Frank. He was never recorded, nor did he star at the Prince of Wales Theatre; but when this Chicago Negro died, so did the Skiffle King.

I prefer not to mention the names of those whom I consider today to be the best skiffle or jazz players, but will just say that they are usually those who have a genuine sympathy for the coloured population of America. —Rudy Marsalis, London, W.2.

Plea from the West

SO Count Basie and Gerry Mulligan are to tour this country. Great news—for all except those in the West of England.

Surely Charles Lockier, manager of the acoustically perfect Coulston Hall in Bristol, realises the attraction of these two great bands, especially after the successful concerts there by Kenton and Hampton.—R. Kelly, P. Travis, Bristol.

For and Against

QUITE recently we have read in the MELODY MAKER of musicians raising funds for the Hungarian refugees from their Soviet oppressors.

Now, believe it or not, jazz musicians are going to appear in Moscow for the World Youth Festival in July.—Patrick C. Willis, Walton-on-Thames, Surrey.

'Secret' clubs

AS a regular reader of the MELODY MAKER who has recently settled in London, I have been looking up your "Jazz Club Calendar" to find out what's on next week and which are the nearest clubs.

I know London fairly well, but a lot of the clubs are listed merely by name and district, some by name only, and are thus extremely difficult to find.

Surely fuller details, with perhaps some bus numbers, would benefit both the fans and the club proprietors.—W. Boothby, Camden Town, N.W.

Eleven more

AFTER reading B. Coulman's letter (16/3/57) on the names of Jazz Greats ending in AN or ON (he listed 19), I browsed through my records and noted:

Clayton, Newman, Wilson, Dickenson, Thompson, Simeon, Davison, Leeman, Freeman, Berigan and Sullivan.

I hope we can add Mr. Coulman's name to the list some day. —J. Isaac, Streatham Hill, S.W.2.

Please help

ON behalf of the blind students of this College, I write to appeal to the generosity of your readers from whom we would be most grateful to receive gifts of disused instruments—especially trumpets, trombones or clarinets, or, indeed, any donations in money to help in their purchase.—J. N. Langdon (Principal), Royal Normal College for the Blind, Abington Hall, Broad Oak, Shrewsbury.

Discs click in U.S and in Britain

IN both Britain and America, 1956-57 looks like being the biggest boom year for the record business.

In the ten months ending January 31, 1957, some 25,200,000 were sold on the British market.

This is compared with the previous financial year, when the total was 27,100,000. And there are still two months to go.

LP increase

In America it is estimated from tax figures that the public paid out 320 million dollars for discs in 1956—a 25 per cent. increase.

Biggest increase was in 12 in. LPs, which accounted for some 150 million dollars of the total.

The old 78 rpm records took a big drop and 10 in. LPs dropped by about 50 per cent.

These figures do not include some of the independent labels.

TOPICAL TUNE

Traditional leader Sandy Brown has penned "Go Ghana" as a salute to the new Dominion.

Bert Courtney for Jack Parnell Band

Trumpeter Bert Courtney joins the Jack Parnell Band at the end of the month.

But he will be given "leave" to play with the "Jazz Today" unit which is to tour the country with the Gerry Mulligan Quartet.

Courtney, who takes over from George Burt, has been playing with Tubby Hayes.

Derek Grossmith, who was bandleader at London's Côte d'Azur club, under the name of Paul Brousse, has joined Parnell on alto and flute.

With pianist Arnold Main, Derek wrote the music for the British film "Town On Trial," which is currently on general release.

News in Brief

JOAN REGAN may be prevented from appearing with Max Bygraves at the London Palladium in the summer.

A writ has been issued claiming that she signed a contract to appear in the show "Nap Hand" at the Queen's Theatre, Blackpool, during the forthcoming summer season.

An application is to be made to the High Court for an injunction restraining her from appearing during the season at any theatre other than the Queen's.

Show Band singer Terry Burton starts a week in ATV's daily programme "Lunch Box" on April 1.

A 45-minute tribute to the late American bandleader and composer Victor Young will be heard in the Light Programme on April 3.

Following his recent stint at Green's, Glasgow, Freddy Randall has been rebooked to appear there for two weeks from May 27 and again in August.

Ex-Ken Mackintosh singer Patti Forbes airs with the Syd Dean Band on April 5 and 12.

Airmen bring jazz to Biggin Hill

Airmen of Biggin Hill—the leading Battle of Britain station—this week opened their own jazz club at the Royal Bell Hotel, Bromley.

Two bands, formed from airmen at the station, play skiffle and rock-'n'-roll. A third civilian band fills in the gaps.

Twenty-year-old National Serviceman Malcolm Rose, of Ilford, who started the club, told the MM: "We cannot always afford to visit the London clubs and we have plenty of musical talent on the station."

Singer Bryan Johnson started a week at the Jack of Clubs, Brewer Street, W., on Monday.

Altoist Danny Moss has joined the Johnny Dankworth Orchestra in place of Bill Harrington.

Singer Gordon MacRae has signed a new long-term contract with Capitol.

'ROCK'-A-BYE!

BRIGHTON'S outgoing Mayor, Councillor Lewis Cohen, will rock-'n'-roll into retirement at the Mayor's Ball at the Dome tonight (Friday).

To give civic dignitaries a chance to "dig" the craze, Coun. Cohen asked local leader Syd Dean to put on a real "rock" session with demonstration dancers.

Syd will be leading his own band from the Regent Ballroom and supplying a L-A group led by Bernardo Mendoza, and a string orchestra conducted by Richard Ames.

Fraser-Hayes Four in NATO cabaret

The Fraser-Hayes Quartet flew to Paris on Sunday for a cabaret appearance at NATO Headquarters, a broadcast and TV date.

The quartet was booked by George Boronski, manager of French bandleader Bernard Hilda, after hearing the group's recordings.

It is expected back today (Friday). The group recently finished a season in "The Chelsea Revue" at the Chelsea Palace.

Atmospherics

The "Tommy Steele Story" film unit is to visit the Monday Night Jazz Club at Wandsworth Town Hall on Monday to shoot background scenes. The club, which holds weekly sessions with the Dick Charlesworth Band and Jubilee Skiffle Group, was selected because of its "right atmosphere."

ROYAL ALBERT HALL
APRIL 16 and 30, MAY 14 at 7.30 p.m.
 BBC Light Programme presents Third Annual
FESTIVAL OF DANCE MUSIC

TUESDAY, APRIL 16
 Dennis Lotis, Jill Day, Tommy Steele, Betty Smith, Rikki Fulton, The Stargazers, Alex Welsh and his Dixielanders, Sid Phillips and his Band with Reg Wale and Benny Lee, Oscar Rabin and his Band with Johnny Worth, Ted Heath and his Music with Bobbie Britton and Peter Lowe.

TUESDAY, APRIL 30
 Mike McKenzie, Alma Cogan, Freddy Randall, Joe Harriott, Al Timothy, Peter King, Sandy Brown and his Band, Nancy Whiskey and the Chas. McDevitt Skiffle Group, Ronnie Aldrich and the Squadronaires with Ken Kirkham, Joan Baxter and Peter Morton, Johnnie Dankworth and his Orchestra with Cleo Laine and Tony Mansell.

TUESDAY, MAY 14
 Kenny Baker, Lita Roza, David Jacobs, Michael Holliday, Suzi Miller, Johnnie Gray, The Ray Ellington Quartet with Marion Ryan, Chris Barber and his Band, The Bob Cort Skiffle Group, The Eric Delaney Band with Marion Williams and Cab Kaye, The BBC Show Band directed by Cyril Stapleton.

Tickets (from Sat. 23 March): 12/6, 10/6, 7/6, 6/-, 5/-, 3/-, from Hall (KEN 8212) and usual Agents.

CENTRAL BATHS BERMONDSEY
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FRIDAY, 29th MARCH, 8 p.m.
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 On Monday, 25th March at 7.45 p.m.
CHRIS BARBER BAND SHOW
 with Otilie Patterson and the Skiffle Group
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LOUIS 'SATCHMO' ARMSTRONG NEW ORLEANS (U) (Not Sun.)

Sunday, March 31st 4 Days
ELLA FITZGERALD + PEGGY LEE PETE KELLY'S BLUES (A) Colour and Cinemascope
BILL HALEY + HIS COMETS ROUND-UP OF RHYTHM (U)

Thursday, March 28th 3 Days
DORIS DAY + HOWARD KEEL CALAMITY JANE (U) Technicolor
TOMMY + JIMMY DORSEY THE FABULOUS DORSEYS (U)

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Those West Coast poseurs

READER R. AMER, of Trowbridge—in last week's MM—is just one more person to dash into print without reading the article he so strongly criticises: this time one of mine.

Go back and read it again, Mr. Amer. You will find

that I said there were "fakers and poseurs among the (jazz) modernists, particularly on America's West Coast."

This does not mean—and I should scarcely have thought it necessary to point it out to any English-speaking person—that all West Coast musicians are fakers and poseurs.

Certainly Shelly Manne, Bob Cooper and Bud Shank are fine musicians. None of them happens to be among the fakers and poseurs who, I repeat, abound on America's West Coast.

Original

I AM taken to task by Mantovani for my remarks in last week's MELODY MAKER—and he implies, too, that I have misquoted him when I suggest that he thinks British jazzmen are inferior to the Americans.

In fact, the root of the trouble lies in the fact that I was too accurate, rather than inaccurate, as Monty says.

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

In my article last week I quoted only the latter sentence, since these were the only words directly attributed to Mantovani. The first sentence, after all, was a paraphrase, an editorialisation by the reporter.

Mantovani may claim now that he intended the first sentence to qualify the second. I contend that, to any normal reader of English, the second

sentence amplifies the first. Which was precisely the sense in which I used it.

Mantovani further challenges me to name "one original jazz thought" from Johnny Dankworth, Kenny Graham or Jimmy Watson in the last five years.

To Monty, who—unjustifiably, I am sure—describes himself as a "square," I answer: Gladly. In fact I'll name several whole compositions:—

"Itinerary For An Orchestra" and "Apple Cake" by Dankworth, "Nightwork,"

"Haitian Ritual" by Watson, "Australian Suite" by Graham.

Any questions?

by Jack Payne

Taste

WHAT sort of discs do you propose to play when your new series starts on sound radio on Saturday?

That was the question an acquaintance asked me today. And I replied simply: "Records that appeal to me. And some that I cannot stand."

For discs that do not appeal in the least to you or to me are still worth playing—provided they appeal to enough other people. And there must be a market for these records that we might consider detestable, or the record companies,



Johnny Dankworth's compositions are examples of "original jazz thought."

shrewd gentlemen indeed, would never issue them.

But I don't promise that I shall not have a few "personal remarks" to make when I play some of them on the air!

Subsidy

PROPOS the foregoing remarks, it may be as well to remember what Decca's Frank Lee told me in an interview during the final "Off The Record" TV show last Monday.

As viewers may recall, Frank established that it was only because of the vast amount of money made out of the gimmick-ridden "pops" that the record companies were able to afford to record the costly symphony orchestras, solo instrumentalists and great singers of the day.

I wonder if the musical historian of 100 years hence will realise that his treasured records of Callas, Menuhin or Casals were, in fact, made possible only by the sobs of the swooners, the groans of the rock-'n'-rollers and the shouts of the skiffles.

Skiffle

HOW I laughed, since we are on the subject of skiffle, when I read that page of letters in last week's MELODY MAKER. It would seem from some of them that the writers detest the skiffles because they have committed an unforgivable sin, they have become successful.

And we all know that in the envious, priggish, imitative little world of the jazz purists, things which are successful, which make money, must

... but that doesn't include Shelly Manne, for instance.



necessarily be artistically bad.

On one point of fact, however, I should like to comment. So far as I know neither the Vipers nor Messrs. Steele, Donegan, McDevitt, Bishop, Duncan or Cort have ever claimed "equality with such men as Lonnie Johnson, Broonzy, Jefferson or Leadbelly"—or even claimed, for that matter, to play jazz.

All they are trying to do is to please the Music Hall and record-buying public and, by

so doing, to earn a living. But perhaps that, too, goes against the moral grain in the world of jazz club hangers-on.

Calypso

HOW I laughed in recent weeks at some of the laboured attempts to throw cold water on the calypso craze—mostly, one assumes, inspired

by those with money tied up in other idioms.

As Pat Brand in his column has rightly pointed out, calypso may lack the two essential factors which could make it displace and succeed rock-'n'-roll. But to deny—as do several writers in contemporaries—that there will ever be a public for it is just plain silly.

Or do three records in Britain's Top Twenty and six in America's mean nothing?

JAZZ on the AIR

(Times: GMT)
SATURDAY, MARCH 23:
 5.30-6.0 a.m. J: D-J Shows (daily).
 10.30-11.30 J: As above.
 11.30-12.0 A 1: Saury, Morton, Farmer, Lunceford.
 11.45-12.15 p.m. DE: Omer Simeon, the Clarinetist Who Didn't Quite.
 12.0-12.15 A 1 2: Golden Gate Quartet.
 2.45-3.5 DL: Ellington, McPartland on Six.
 3.50-4.10 O 1: Dutch Swing College.
 4.10-4.45 P 1: Jazz Developments.
 4.15-4.45 Z 1: Swing Serenade.
 5.40-6.0 O 2: Jazz Programme.
 6.45-7.30 M: Ten I Like by Hans Henrik Lay.
 9.0-9.30 J: Hollywood Music.
 9.30-9.57 B: Panassié on Hines.
 9.40-11.0; 11.10-1.0 a.m. I: Edelhagen, Combo, Pops, etc.
 10.0-10.30 W: Swing Club.
 10.5-11.0 J: America's Pop Music.
 10.10-10.30 Y: Jazz 1957.
 11.0-11.50 DL: Baker's Dozen.
 11.5-12.0 J: D-J Shows.
 11.30 app.-12.0 Q: Bob Crosby.
 12.0-1.0 a.m. E-Q: Saturday Night Club.
 1.5-2.0 H-Q: Hollywood—New York.

SUNDAY, MARCH 24:
 6.5-7.0 a.m. J: D-J Shows.
 11.0-11.25 J: Sunday Syncopation.
 4.0-5.30 A 1 2: Shavers, Hamp, Carter, Clayton, Waller, Tatum, Shorty Rogers.
 7.45-8.0 P 4: Armstrong All Stars.
 9.0-10.55 S: For Jazz Fans.
 9.45-10.30 B: French Jazz.

MONDAY, MARCH 25:
 12.0-12.30 p.m. J: Martin Block (daily).
 12.30-12.45 J: Strictly Dixie.
 4.30-4.50 O 1: Pete Schilperoord Quartet.
 8.30-8.55 S: Life of Bechet.
 9.10-10.0 S: For Jazz Fans.
 9.30-9.45 W: Ella and Louis.
 9.30 app. K: Jazz Programme.
 10.5-12.0 J: D-J Shows (nightly).

TUESDAY, MARCH 26:
 5.30-6.0 p.m. R: Modern Jazz.
 8.30-8.45 H 2: Tropicana.
 8.30-8.55 J: Ted Heath.
 9.10-10.0 S: For Jazz Fans.
 9.15-9.55 B-200m: The Real Jazz.
 9.30-10.0 N: Jazz Programme.
 10.35-11.0 H 1: Kenton Evergreens.

WEDNESDAY, MARCH 27:
 12.30-12.45 p.m. J: Strictly Dixie.
 5.30-5.55 P 1: Modern Jazz '57.
 8.30-9.30 P 3: Jazz For Everyone.
 9.10-10.0 S: For Jazz Fans.
 9.35-10.0 O 1: Ickes Combo with Bud Shank, Bob Cooper.
 9.35-10.0 P 4: Jazz For Moderns.
 10.15-11.0 O: Jazz Journal.
 11.10-12.0 I: Swing Serenade.
 11.15-11.50 DL: World of Jazz.

THURSDAY, MARCH 28:
 4.10-4.30 p.m. F 1: Bunk, Louis, etc.
 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: Red Allen.
 9.30-10.0 P 4: Antwerp Jazz Club.
 9.45-10.0 J: B for Blues.
 10.5-11.0 P: Erwin Lehn Combo.
 10.25-11.0 O 1: AVRO Jazz Club.

FRIDAY, MARCH 29:
 3.0-3.20 p.m. O 1: Ralph Sutton.
 3.0-3.30 I: Ruby Braff.
 5.0-5.15 Z 1: Jazz in England.
 5.10-5.40 L: Jazz Review.
 5.35-6.0 R: Jazz.
 8.15-8.40 P 4: Gosta Thesellus All Stars.
 8.30-9.0 J: R-and-B.
 8.30-8.55 H 1: Tropicana (R).
 9.10-10.0 S: For Jazz Fans.
 9.20-10.0 Q: Jazz Club.
 10.35-11.0 H 2: Kenton (R).
 10.45-11.0 O 2: N.O. Seven.

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KEY TO STATIONS AND WAVELENGTHS

A: RTP Paris-Inter: 1—1829m, 4.30m, 2—193m.
 B: RTF Parisien: 290m, 218m, 318m, 259m, 445m, 498m.
 C: Hilversum: 1—402m, 2—298m.
 D: BBC: E—464m, 25, 31, 41m bands. L—1500m, 247m.
 E: NDR/WDR: 399m, 189m, 49.38m.
 F: Belgian Radio: 1—484m, 3—267m, 4—190m.

H: RIAS Berlin: 1—303m, 2—497m, 49.94m.
 I: SWF Baden-Baden: 285m, 261m, 190m, 41.79m.
 J: APN: 344m, 271m, 547m.
 K: SBC Stockholm: 1571m, 253m, 245m, 396m, 506m, 49.18m, 288m.
 L: NR Oslo: 1376m, 337m, 228m, 477m.
 M: Copenhagen: 253m, 210m.
 N: Monte Carlo: 295m, 40.8m, 49.7m.
 O: BR Munich: 375m, 187m, 48.7m.
 P: SDR Stuttgart: 522m, 49.75m.
 Q: HR Frankfurt: 506m.
 R: RAI Rome: 355m, 290m, 269m.
 S: Europe I: 1647m.
 W: Luxembourg: 208m, 49.26m.
 Y: SBC Lugano: 568.6m.
 Z: SBC Geneva/Lausanne: 1—391m, 2—91.2m.

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Take the mike into the jazz clubs

LENA HORNE
"—she has it all"



TRADITIONAL musicians and their leaders maintain they play better in their clubs than on the air in a formal studio.

So when the Cy Laurie organisation challenged me to appear at its club, I accepted—not for the sake of bravado, which I never gave a thought about, or merely to play with the boys, which I liked, but to find out if a traditional band did play better in its own surroundings.

Chris Barber maintains this as well as Cy. I haven't heard Chris in the flesh, so I can't say. But there is no doubt that the Laurie band, as I heard it recently, plays better.

When you are nervous, and that's the main trouble with players who haven't had much broadcasting experience, you tend to forget your ideas, lose

a certain amount of tone, and blow out of tune.

At the club Cy's band—believe it or not—was in tune, the front line sounded brighter and the general ideas were better.

To get to the point—I am suggesting to the BBC's Jim Davidson, Donald Maclean and Jimmy Grant that they broadcast traditional bands from their own clubs.

There is everything for it, as well as the fact that there can be no more excuses if the bands still blow out of tune *à la* sour tone and lack of ideas.

RADIO
by
Maurice Burman

RICHARD ATTENBOROUGH PRESENTS

11.15 p.m. 12/3/57

RICHARD ATTENBOROUGH presents soft and sentimental music on records for late-night listening." So says the Radio Times.

There is nothing wrong about that description except the fact that most of the records Att. played can also be heard all day long, far into the night, as well as early in the morning.

I can listen to Lena Horne, Nat Cole, Jeri Southern, Bing Crosby and Doris Day, in that order, any time when I'm not sleeping or working. But not Dinah Shore, who was also on this programme.

Emotional

She is a very good emotional singer, but not entirely for me. I like a singer who has good diction. But to have good diction you must breathe right, and to do that you must know how to phrase, and in order to phrase you must have an ear for harmony and melody as well as a sense of time, and for that you need a jazz feel.

And if you have all that, plus a voice, then you are a good singer. Lena Horne has it all, Dinah Shore has it all except that, in my opinion and judging only by the records I



● Nat "King" Cole

have heard, the real jazz feel is missing.

On top of that she sang flat right through the record on this programme. However, it may not be her fault, but that is another 20th-century story.

JOE LOSS AND HIS ORCHESTRA
11.15 p.m. 12/3/57

OLD Joe has, as the journalist hacks might say, his finger on the pulse of the listener. Instead of the old type of heavy plug programme (in which he was a specialist) all vocal—ole Joe gave us big band jazz, dixieland, calypsos, all "strongly rhythmic music."

Who knows, he may even read this column, for the band tried nearly all the time to play with a real definite and conscious swing—not an easy thing to do when you have been damping that down for years.

Joe's band is clean, the ensemble excellent, section work good, and solo work dull. Singers Larry Gretton, Rose Brennon and Ross MacManus all did good work.

Some of us have the gift of music, others the gift of writ-

ing, but announcer Michael Brooke has the gift of the gorgeous gab. His rich, larconic, blasé, tired, old voice, soaped in humour and repartee, is ideal for band work and radio. May he never desert us for television.

BURMAN'S SAUBLE

is jointly awarded to Joe Loss and Michael Brooke for their bright, breezy and bumptious broadcast.

Jingles aren't easy

STEVE RACE

ANYONE on the receiving end of show business correspondence knows without opening a single envelope that a high percentage of the morning's mail will contain manuscripts of amateur songs. No one asks for them: everyone gets them.

There are several valid reasons for not sending MS songs to musical personalities. One is that the recipient is probably a frustrated songwriter himself. How can he help a perfect stranger if he can't even help himself?

Opposition

The established songwriter is of little more use: can one really expect him to aid and abet the publishing of his own opposition? Yet the amateur keeps right on trying, almost always without success.

The fact is that songwriting only *seems* easy. Those deceptively simple little tunes have a great deal of professional know-how behind them.

But if every Tom, Dick or Harry thinks he can write a hit song, how many more must think they could succeed in the world of commercial television jingles?

Child's-play

Those nursery-rhyme tunes, set to simple advertising slogans, must seem like child's-play to the unrecognised Kerns and Gershwins who can be found in every street.

As one who has done a good deal of jingle writing, I can tell them that it is probably harder to create an acceptable jingle than to write a publishable popular song. Its very simplicity is deceptive.

Joint effort

Next time you hear that excellent (American-born) jingle for Pepsodent Toothpaste, for instance, bear in mind that you're hearing the result of several weeks' work on the part of not only a composer and a lyric writer, but of half a dozen advertising executives and the top men in the Pepsodent company.

The placing of the product's name, the musical inflection on it, the time-signature, key, melodic pattern and tempo: all these factors have been considered, argued and finally decided after the strictest study. How many of the average popular songs can establish in 32 bars what that Pepsodent jingle does in four?

Does its job

All right. It's not great music. It won't live like Beethoven's 9th or Ellington's "Mood Indigo." But it must by now be sung and whistled in almost every English street, not to mention all over the States. And it does its job supremely well: in other words it sells Pepsodent.

Since there seems to be some interest in the subject of jingles, I give below a list of those of British origin heard most often. The products appear in alphabetical order with the composer's name in brackets.

Top in Britain

- Birds' Oustard (Ivor Slaney),
- Caley's Cuba (Johnny Johnston),
- Dalucia (Barry Gray), Drest (Frank Cordell),
- Dunhill Filter-Tip (Steve Race), "Evening News" (King Jingles, Ltd.),
- Heinz 57 (Peter Knight), Kit-e-Kat (Daniel White),
- Kleenex Tissues (Johnny Johnston),
- Maclean's Toothpaste (King Jingles, Ltd.),
- Murraymints (John Jerome),
- New Zealand Butter (Johnny Johnston),
- Omo (King Jingles, Ltd.),
- Oxo (Steve Race),
- Raelbrook Toplin (Johnny Johnston),
- Stork Margarine (Johnny Johnston),
- Sanblast Bread (Steve Race).

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HE HAS THE ANSWER



● Johnny Johnston

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Adjustable for alto or tenor padded U-piece. Complete with clamped peg.
35/-

Jazz History

● **LEADBELLY**—his "Rock Island Line" in the History of Jazz album, is among the Capitol cut-outs.



"LIFE MAGAZINE" is preparing an exhaustive documentary history of jazz and has planned two years of research, photography and writing (reports Bill Simon from the USA). The journal has retained Nesuhi Ertegun as main consultant. He will leave in several weeks for New Orleans, his birth-

COLLECTORS' CORNER

edited by Max Jones and Sinclair Trail

place, to look up the survivors of the first bands, visit historic landmarks and then take off for Chicago to do the same sort of job there.

Nesuhi is now a vice-president of Atlantic Records, with specific responsibilities in the jazz and album divisions.

Capitol Cuts

At last we can find a room to begin listing some of the records recently deleted from the Capitol catalogue.

The official deletion date was January 31, but many of the worthwhile items can be found in shops which specialise in jazz, and two or three London dealers report that LPs like the Miles Davis and Ellington sets are still coming through from various wholesalers.

Among the LPs in this week's list—compiled by Bill McGhie as usual—there are not perhaps many that readers will consider vital to their collections. But several can be strongly recommended.

High on the list we would place the T-Bone Walker, an excellent blues set. Others we would not like to be without are "Premiered By Ellington," the Bud Freeman, the Coleman Hawkins, "Sonny Greer And The Duke's Men," the Tatum, and parts of the "History Of Jazz."

Volume Two, "The Solid South," containing Leadbelly's "Rock Island Line" and other good things, is the one to aim for.

Readers with modern-jazz inclinations, and we have them, should obtain the famous Miles Davis LP and note that the Mulligan Ten-Tette, and Kenton's "Innovations" and his "Presents" series have been removed from catalogue.

BENNY CARTER ORCHESTRA
LC 6649 Capitol Presents

BOB CROSSBY BOBGATS
LC 6553 Fidgety Feet And Other Pieces

PETE DAILY DIXIELAND BAND
LC 6525 At A Georgia Camp Meeting And Other Pieces
LC 6603 Classics In Jazz—Dixie By Daily

MILES DAVIS ORCHESTRA
LC 6683 Classics In Jazz

DUKE ELLINGTON ORCHESTRA
LC 6616 Premiered By Ellington

BUD FREEMAN (Tenor Saxophone)
LC 6706 Classics In Jazz

BENNY GOODMAN Combos
LC 6557 Easy Does It
LC 6620 The Goodman Touch

LC 6526 Session For Six
LC 6565 After Hours (Trio)

SONNY GREER AND THE DUKE'S MEN
LC 6659 Capitol Presents

COLEMAN HAWKINS ORCHESTRA
LC 6560 Classics In Jazz
LC 6650 Capitol Presents

WOODY HERMAN ORCHESTRA
LC 6560 Classics In Jazz

JUST JAZZ ALL STARS
LC 6568 The Jeep Is Jumpin' And Other Pieces

STAN KENTON ORCHESTRA
LCT 6006 Innovations In Modern Music

GERRY MULLIGAN TEN-TETTE
LC 6621 Rocker And Other Pieces

RED NICHOLS FIVE PENNIES
LC 6534 Jazz Time

SHARKEY AND HIS KINGS OF DIXIELAND
LC 6531 Sharkey's Southern Comfort

LC 6600 Midnight On Bourbon Street

ART TATUM (Piano)
LC 6638 I Cover The Waterfront, And Other Pieces

ART TATUM TRIO
LC 6625 Out Of Nowhere, And Other Pieces

T-BONE WALKER (Vocal and Guitar)
LC 6681 Classics In Jazz

HISTORY OF JAZZ
LC 6597 The Golden Era

LC 6508 The Solid South

LC 6520 Then Came Swing

LC 6527 This Modern Age

KENTON PRESENTS JAZZ SERIES
KPL 101 Bill Holman Octet

KPL 102 Bob Cooper Sextet

KPL 103 Claude Williamson Trio

KPL 104 Frank Rosolino Sextet

KPL 105 Sal Salvador Quartet

KPL 106 Boots Mussulli Quartet

"THANKS" TO ALL OF

YOU

FOR BEING SO WONDERFUL",



BILL HALEY AND HIS COMETS

P.S. Your thousands of letters and requests are in the process of being answered. Sincerely your friend, BILL

On the beat

MOST controversial topic in Show Business this week after "Sunday Night At The Palladium" has been: Was, or was not, Pearl Bailey...

So just let me say this: On Friday last, after her brilliant performance at the Café de Paris, I joined her on the balcony to celebrate the birthday of her pianist, Lloyd Phillips.

There were 11 of us round the table, including Louis Bellson, Ray McKinley, Ernie Anderson, Frances and Stella Tanner, Lloyd and Max Jones.

No one could have termed the table anything but adequately furnished with alcoholic re-



June Christie

freshment. No one could have faulted Pearl in her encouragement to make the fullest use of it.

We celebrated till 3.30 a.m. And in all that time, I did not see Pearl touch a drop!

No one among those who really know Pearl has any doubt that she is genuinely ill.

Pearl and Pops

ONE of her visitors last week was Lucille Armstrong and among topics discussed was a record session Pearl and Louis

("Pearl and Pops?") want to do together.

As soon as the record tie-ups can be made, the session will take place.

Bearing in mind the success of the Bailey-Hot Lips Page duet some years ago, I'd say that Pearl and Pops would form one of the funniest vocal teams of all time.

A different 'Mood'

RAY MCKINLEY—Glenn Miller—"In The Mood." The three are inseparable. To such an extent that when McKinley led the Glenn Miller Orchestra into the "Mood" during his recent American camps tour, a lot of people had a shock.

He was playing it differently from the well-known orchestration which had been copied from the original Miller arrangement.

The difference? The orchestration has also and tenor sharing the first solo spot after the opening riff.

McKinley gives it to two tenors.

Who's right? "We are," says McKinley. "So far as I'm aware, it was always played by two tenors. It was certainly played that way when I was drummer in Miller's Band of the AEP."

Who goofed?

Rrrr-n'-Rrrr

A SIGH of relief can be heard whistling through Soho. It comes from the French club owners who can foresee the night when they will no longer have to step to the mike at cabaret time and tackle two of the most difficult words in the English language: Rrrrock and rrrroll.

Turning tide

THE tide of jazz seems to be on the ebb. At least eight famous American jazzmen have emigrated to France. Three of them have taken out French citizenship papers. Now Ernest Borgnine points out the coincidences in the latest emigration-in-reverse.

Eddie Sauter is on his way to Germany to take over the Sudwestfunk Dance Orchestra from Kurt Edelhagen on April 1. Years ago, Eddie's father emigrated from Germany to America.

Eddie's wife and two sons will settle with him in Baden-Baden—not far from the village where his own father was born.

Meanwhile, Edelhagen has engaged three of Britain's top stars for his breakaway band—Jimmy Deuchar, Ken Wray and Derek Humble.

Eddie is bringing over with him five members of the Sauter-Finegan Orchestra, among them Joe Venuto, the phenomenal all-percussion virtuoso, and Sperie Karas, his old drummer.

Taxed out

EVERY time a theatre closes down, a complete theatrical company loses another week's work, and a complete pit orchestra loses its job.

In 1956, admits the Chancellor of the Exchequer, the approximate receipt of entertainments duty on admissions to theatres and music-halls was £2,030,000.

Would it not be more sensible to scrap this crippling tax, keep the theatres open—and earn far more in tax from the artists and musicians thus enabled to keep in work?

Serious

THEY take their jazz seriously in Germany. Whether this is a good or bad thing I leave you to decide. Merely adding that they take it seriously in America, too.



Eddie Sauter

with PAT BRAND



During last week's Second German Jazz Salon, held in Dortmund, the lectures included "Problems of Modern Music," by the Director of Psychology at Mainz University, and "Jazz and Human Self-Mechanisation," by Dr. Anders, of Vienna.

Still, on April 1, the subject under discussion at the Hot Club of Dortmund is—"They All Like Skiffle."

But it DOES!

THOSE who after this concert think that West Coast jazz doesn't swing are either die-hards or rock-'n'-rollers. So said disc jockey Pete Felleman after Bud Shank and Bob Cooper played their first European concert at The Hague last week.

He spoke for the whole audience. M.M. correspondent Anton Kop told me. Equally well received were the flute-oboé duets such as "The Nearness Of You," and the alto-tenor tunes like Cooper's intriguing "Jazz Invention."

Backstage Christie

IT seems that nothing can go wrong when these two play," said Kop. "Their technique never fails and their inspiration never seems to leave them."

Tantalising presence at the concert was that of June Christie—but, backstage only. June, who is Mrs. Bob Cooper, was loud in praise of Rita Rey, who highlighted the accompanying bill, and who pays another visit to the States at the end of this month.

No?

DEFINITION of a Fan: One who is constitutionally incapable of clapping an off-beat.

Music in the Steele film

HEAVIEST assignment in Tommy Steele's short but astonishing career is "Isingria Films" "The Tommy Steele Story," now nearing completion at Beaconsfield Studios. Steele sings 15 songs, written in collaboration with Lionel Bart and Michael Pratt, and acts the title role.

Steele gets the support of the Ohas. McDevitt Skiffle Group (above), Chris O'Brien's Caribbeans (right), and Humphrey Lyttelton's Band (below) in these on-the-set shots taken last week. The Tony Eytie Galypso band also gets a featured part.

According to hardened film-men, Steele puts up an impressive performance in his first professional acting essay. "He plays with wholehearted sincerity," says one.

The Steele film should be in the can within a week and is scheduled for release by May.—Tony Brown



HEATH TOPS THE BILL

MAESTRO TED HEATH this week began a fortnight's "rest" from entertaining youngsters on one-night stands and instead stayed at home with the mums and dads. He opened on Monday for a season as top of the bill at London's Prince of Wales.

Even if his 25-minute spell isn't likely to send the parents rushing home to play their children's Heath discs, Ted gives them a bright session.

It is strictly bread-and-butter stuff—all commercial best-sellers—but they are all put over with the same faultless Ted Heath showmanship which conquered America.

He showcases his two singers—the handsome Bobby Britton, who seemed rather lost without his usual crowd of admiring leopards, and the exuberant Peter Lowe, who pines for a very well with "The Banana Boat Song" and "Singing The Blues."

Colour film

To remind everyone that this is headlined as a "Welcome Home" show for the Heath Band from America, the act opens with a colour film.

On the screen comes a BOAC airliner flying the Atlantic and Ted's deceptively hesitant voice describes their latest trip. Sharing top billing is a Heath protégé, Lita Roza, who closes the first half with her solo act.

Her singing is good, but her rather reserved stage manner was a little disappointing.

The good supporting bill includes ten minutes fun with Albert and Les Ward. Their usual fantastic acrobatic feats include a one-man juggling to help them with a Lonnie Donegan take-off.—Bill Holden.

R & R Wall

AUDIENCES can give their way to cash prizes in the Max Wall Show which opened at Brighton Hippodrome on Monday.

They will have the fiery backing of ruggedly handsome guitarist-vocalist Terry Kennedy and his Rock-'n'-Rollers, a raven-haired Anne Hart, a robust singer with a snappy style, ably accompanied by pianist-M.D. Frank Porter.—Chris Hayes.

Saucy

Whimsical, wriggling, comic Max Wall's nuttier voice, roving eye and confident approach, offers saucy jokes, eccentric dancing and surprisingly good rock-'n'-roll vocals. Once he announced the wrong title.

Once he missed his introduction, stopped the orchestra and started a second time. He encouraged the kids to clap several times on the beat instead of the off beat.

Teenagers need polish

IT was a rather sad little gathering in the Teenagers' dressing-room at Liverpool Empire after the act's opening performance of its British tour on Monday.

The fact is that the Teenagers didn't have an act. And things just hadn't gone right for them. The group was literally bundled on to the stage to an ecstatic reception from the teenage fans.

In what was admittedly a very good first house for Monday, and for the rest of the week, the theatre was almost sold out.

Preocious 14-year-old personality boy Frankie Lyman did most of the announcing and



'I was really sick,' says Pearl Bailey

AT 11 p.m. on Tuesday a tearful Pearl Bailey said goodbye to friends and pressmen at London Airport. She hated to be leaving, she said, but was anxious to get home to the Bellson ranch, in Apple Valley, California.

"There," Pearl told the MELODY MAKER, "I shall get rest and complete relaxation, and be able to have a thorough

check-up on my health. The climate, too, will be good for me.

Then, if I'm well enough, I should be able to go back to work next month. I'm due to open, with Louie's group, at the Flamingo in Las Vegas on April 4."

'Poor health'

Pearl was more than a little distressed by suggestions that her condition on Sunday's TV show was due to alcohol. She said:

"The fact is that I wasn't in the best of health when I came here. For three years I've had cartilage trouble in my left knee. Since I've been over here, that knee has been a constant ache.

"In addition, I have a lot of worry on my mind, and the whole thing has led to nervous exhaustion. From the beginning of last week I've been really sick; I didn't have no get-up-and-go, and I haven't been able to eat anything—couldn't keep anything on my stomach."

"The doctors—I've seen five of them altogether—have been giving me cortisone injections and tablets. Then I had to have tablets to make me sleep. I guess these things worked against each other."

"One thing's for sure: I did not want to go on that stage on Sunday. Louie asked me not to go on, but I couldn't let the people down. So I did my best, but on account of the tablets I couldn't focus properly."

AN APOLOGY FROM Selmer for delay in deliveries of



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Here (with apologies for any omissions) are the names of some well-known Hofner users:

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HOLLYWOOD HEADLINES

SOMEONE sent Dinah Washington, at Zard's, a box of chocolates with a piece of glass inside each chocolate. Dinah gave the sweets to a child but, fortunately, the mother discovered the glass in time.

Said Dinah: "I've only been married three weeks to my present husband. Maybe it was one of my former suitors."

TV TOPICS... The last "Stars of Jazz" TV show had Ann Richards and the Werne

Marsh group... The bands of Roy Anthony and Jerry Gray still lag way behind Lawrence Walk in the TV ratings... Jo Stafford is back again on television with her own show... Xavier Cugat and Abbe Lane have a new weekly programme...

DISC DATA... Kenton's "Feet Too Big For De Bed" has been re-issued by "Stardust Bogies"... "Don't You Rock Me Daddy-O" by the Vipers Skiffle Group is out here... New Capitol albums include "Love Is The Thing" (the King Cole), "A Band Is Born" (Billy May), and "Time To Dream" (Les Paul and Mary Ford)...

NITERY NEWS... Down Beat's John Tynan and bassist Harry Babson run the Monday night sessions at the new Hollywood Jazz Society, the Purple Onion... Jazz City is sold and there will be no more music there... The new owners at Zard's are turning from jazz to rock-'n'-roll with the Trenier Twins as the next attraction... Gene Norman is putting in jazz at the Interlud, his newly acquired club on the swank Sunset Strip...

CURVY Monique Van Doren has thrown over Mr. Preesley for a rich Texan... "Elvis is wonderful but he's not my type. He wants to take me on motorcycle rides and my dresses are too tight."

FILM CLIPS... In "Untamed Youth," Mamie Van Doren sings "Rolling Stone" (quote) wearing only a sheer (unquote) "lingerie" (unquote) "True Love" wins the Academy Award if will be the 15th time Roy D'Amico's covers being "Sweet Lullaby," "White Christmas," "Swinging On A Star," and "In The Cool, Cool, Cool Of

that way. The book is simple and easily understandable. The examples quoted, when applied, are very practicable. It gives the opportunity for someone quite new to arranging to write a practical arrangement.

Of course, I disagree with a few things, but that's an arranger's prerogative. As a preliminary book Reg Owen accomplished a lot, but there should have been more. The string section is no bigger than the saxophone. Maybe it was a question of price.

Published at 25s. by Robbins Music Corporation, Ltd.

Mamie Van Doren

BOOK REVIEW

THE first book on band arranging to be published in Britain since the war is "The Reg Owen Arranging Method." It runs to 77 pages and includes a number of charts and scores. Here are the comments of two famous American band-leader/arrangers whom MELODY MAKER contacted for their views.

BILLY MAY SAYS—

"IT'S a good reference book. However, it's so brief that it really doesn't get into anything. Reg Owen got off to a good start; he never gone further."

NELSON RIDDLE SAYS—

THE book appears to have all the essentials. It seems to provide for every eventualities. The categorisation of brass mutes is especially good and I had never thought of it

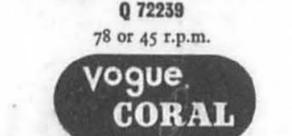
that way. The book is simple and easily understandable. The examples quoted, when applied, are very practicable. It gives the opportunity for someone quite new to arranging to write a practical arrangement.

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POP DISCS

by Laurie Henshaw

TIME files. Odd to realise it is nearly 10 years since Jack Jackson introduced **NELLIE LUTCHER** on his "Record Round-Up" radio programmes.

Nellie, the "Real Gone Gal" with the voice of a jazz-soaked coalman, made a tremendous initial impact. But I wonder what she will mean to the present-day Presley-drilled generation?

Perhaps we shall know from the reaction to "Our New Nellie," a 12in. LP (London HA-U2036), featuring 12 tracks by Nellie Lutcher.

Actually, there's nothing "new" about this Lutcher; she still sings with the same carefree exuberance and innate jazz feeling. But the backings she gets on this release are certainly far removed from the piano accompaniments—plus rhythm—



● Nellie Lutcher

the singer herself provided on her earlier discs.

The personnels are interesting enough to reproduce in full. Here they are with the titles:

"Blue Skies," "Three Little Words," "You Made Me Love You" (Lloyd Ulyate, Dick Nash, Milt Bernhart and Murray MacEachern, tmbs.; Buddy Collette, flute and alto; Red Norvo, vibes; Ulysses Livingston, str.; Red Mitchell, bass; Bill Richmond, drs.).

"Nearness Of You," "This Can't Be Love," "It Had To Be You," "Sunny Side Of The Street," "Someone To Watch Over Me" (Red Norvo, vibes; Cappy Lewis, tpt.; Barney Kessel and Ulysses Livingston, str.; Paul T. Smith, pno.; Mike Rubin, bass; Alvin Stoller, drs.).

"Have You Ever Been Lonely," "My Heart Sings," "Rose Coloured Glasses," "Ole Butter Milk Sky" (Lloyd Ulyate, Dick Nash, St Zentner and Murray MacEachern, tmbs.; Buddy Childers, Frank Beach and Bob Fowler, tpts.; Ryland Weston, bass and bar.; Howard Roberts and Ulysses Livingston, str.; Mike Rubin, bass; Paul Richmond, drs.).

ANOTHER girl singer with an interesting LP release—**GOGI GRANT** (London HA-B2032). And here again it is the accompaniments that provide a good 50 per cent. of the appeal.

For this we must give due credit to Buddy Bregman, who conducted and arranged the backings. Buddy certainly reveals an originality here that was lacking on earlier accompanying assignments.

I particularly like the delightful sound obtained by the unison phrasing of guitar and piano—a device that has been increasingly employed on American discs of late.

Standout tracks? "I Let A Song Go Out Of My Heart" (one of the best songs credited to Duke Ellington), "Love Is The Sweetest Thing" and "Wrap Your Troubles In Dreams."

Remaining titles: "Suddenly There's A Valley," "I'll Never Be The Same" (not quite a

match for the memorable Teddi King version, but very similar), "The One I Love," "There Will Never Be Another You," "What's New," "I Don't Want To Walk Without You," "It Happens Every Spring" (a charming song with an ingenious lyric), "The Wayward Wind" and "Who Are We."

Gogi Grant's singing on the whole is extremely pleasant. It is marred only by a tendency to stridency in the upper register—"What's New" definitely seems outside Gogi's range.

ANOTHER winner from **LES BROWN** with "More From Les Brown" (Vogue-Coral LVA-9043).

Most by now will have spotted the distinctive voicing (somewhat reminiscent of an arranging device introduced by Frank DeVoll) featured on the latest Les Brown discs.

Les uses it again on "Blue Moon," "Stompin' At The Savoy," "That Old Black Magic," "You're Driving Me Crazy" and "Dream." For me, these are the most engaging tracks.

Remaining titles: "Perdido," "Green Eyes," "Ramona," "Red Wing," "Deep Purple," "My Baby Just Cares For Me," and "Darn That Dream."

I ADMIRE **ROSEMARY CLOONEY'S** musical conviction: she will not record rock-'n'-roll. But she will have to find something better than "Mangos" if she wants to make a comeback to the record Hit Parade (Phillips PB671).

And, maybe due to poor studio balance, the lyric of this song is virtually inaudible.

Better by far is "All The Pretty Little Horses," a lullaby that offers full scope for Rosemary's lyrical voice.

PIANIST JOE BUSHKIN previously made his LP bow with "Midnight Rhapsody," which I enthused over last October.

Joe now offers an encore with "Skylight Rhapsody" (Capitol LCT8126), a similar collection of tuneful numbers which are again delivered with tasteful restraint by the soloist.

Some of the arrangements tend to be over-orchestrated, but



● **JOE BUSHKIN** — his "Skylight Rhapsody" makes restful listening

On both sides, by means of the re-dubbing process, Tommy sings four-part harmony with himself—and contrives to sound like a topline vocal group.

"Big Brown Eyes" is a good tune, and was composed by Tommy and Barbara Nelson-Jones. On this side, a ten-piece brass section provides the back-

ing, which goes with immense verve. Don Lusher takes the driving trombone solo.

Tommy wrote "Rockin'" with Cale Warning (otherwise Miss Frances Day). He is accompanied here by rhythm section and tenorist Jimmy Walker, who contributes a brief but brilliant solo.

This disc is a must for the rock-'n'-roll element. And, unlike so many releases in the idiom, offers something of musical value.

WITH "Granada," **CATERINA VALENTE** makes a fitting follow-up to her memorable version of "Malaguena" (Polydor-BM6059).

This type of material is ideal for the "Hi-Fi Nightingale's" torrid style, and she delivers it in fiery fashion to a luxurious backing from Werner Muller, Germany's Mantovani.

"Look Into My Eyes," a romantic ballad, is less effective. And Caterina reveals that stridency in the upper register that has marred previous performances.

I FIND **DON CORNELL'S** "Afternoon In Madrid"—a song about a matador killed in the bull ring—decidedly distasteful, but Don manages to convey the banal sentiments with conviction (Vogue-Coral 45-Q72234).

The corny and cosy lyric of "Let's Be Friends" came as a relief after the first side.

the LP as a whole makes restful listening.

Titles (Side 1): "Body And Soul," "She's Funny That Way," "My Romance," "It Could Happen To You," "Can't We Be Friends," and "Bess, You Is My Woman."

Side 2: "Autumn In New York," "Someone To Watch Over Me," "Flamingo," "Why Shouldn't I?" "Something Wonderful Happens In Summer," and "It's All Right With Me."

TONI ARDEN emotes to tearful effect in the bar-room-ballad styled "Without Love" (Bruna, 45-05645). Backing, "Little By Little" is a noise-ridden gimmicky piece that could register.

LITTLE RICHARD, "Dean of Rock-'n'-Roll" again pulls out all the stops on "The Girl Can't Help It" and "She's Got It" (both from the film) on London 45-HL-06382.

If you don't admire Richard's voice you have to acknowledge his verve.

HARDLY necessary for me to reiterate I am no lover of rock-'n'-roll. But when it is sung and played with the attack displayed by **TOMMY SAMPSON** and his Strongmen, then I must give full credit where it is due. The disc in question is "Rock-'n'-Roll Those Big Brown Eyes" and "Rockin'" (Melodisc 1411).



● **TONI ARDEN**

Twenty-two-year-old Toni Arden — top American pop singer — has another sentimental ballad in the current release: "Without Love."

IN German, "Memories Are Made Of This" is briefly "Heimweh." And this all-German version of the song made famous by Dean Martin and Dave King is here sung by **FREDDY**, whose "Banana Boat Song" I reviewed recently.

The treatment is nostalgic and effective. Listening to the piece, with its typically German chorus, somehow calls to mind "Lili Marlene."

The presentation of "Endlose Nächte," another all-German song, is in similar vein. Certainly this is something "different" for pop-record buyers.



Caterina Valente follows up her "Malaguena" with another Spanish-flavour song: "Granada." Accompaniment is by Werner Muller—the "German Mantovani."

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JAZZ CLUB CALENDAR

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Meanwhile, follow the crowd to "JAZZ AT THE FLAMINGO," temporarily at Piccadilly Rest., 190, Piccadilly, W.1.

***SUNDAY (24th), starting at 7...**
An unbelievable bill of modern jazz fare. Dig Don Rendell's new jazz six, with Ross, Moulé, Waite, Shaw, Kevin, Tony Kinsey's deep-rooted Quintet, with Harriott, Efford, Scar, guest: Johnny Dankworth. Comper: Tony Hall. Unrepeatable value for money. Doors open 6.30. Rendell starts at 7.

And the **FLORIDA CLUB**, Cafe Anglia, Leicester Square.
***SATURDAY (23rd), 7.30-11.15**
Britain's Modern Jazz Sextet: Ronnie Scott, Jimmy Deuchar, Derek Humble, Phil Seaman, Terry Shannon, Kenny Napper. Tony Kinsey's great new group with Harriott, Efford, LeSage, Biannin. Emceed by Tony Hall. Should be another sensational swinging session. Can't be bettered. Come early.

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SAT., 7-12:
AGAIN! THREE GREAT BANDS! Did you come last week? No—well, don't miss this week's tremendous Club Basie session. Again, same price—three bands—and five star-studded hours at the most luxurious Saturday modern jazz venue. **BY DEMAND: THE DON RENDELL SIX**, with Ronnie Ross (late Tony Kinsey), Ken Moulé, Don Lawson, plus their usual Decca recording lineup. Plus the raving **TUBBY HAYES QUINTET** blowing sensational jazz. Plus the **DEREK SMITH TRIO**, with Ganley, Stokes. Fans devotees of the modern jazz idiom, miss this not **CLUB "M" OPEN AGAIN NEXT FRIDAY.**

CLUB HALEY **ROCK! ROCK! ROCK!**
Mapleton Restaurant, 39, Coventry Street, W.1, to the fabulous "Lo Don Ravin" Rockers. London's greatest Rock-'n'-Roll sessions. **EVERY THURSDAY, 8-11; SUNDAY AFTERNOON, 3-8; SUNDAY NIGHT,** this is the greatest night for rock-'n'-roll with the Ravin' Rockers, plus London's first Calypso group featuring the Frank Brown Trio, starring Gary Lucas.

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

***FRIDAY (TONIGHT) ***
A **KEN COLYER** Jazzmen session, tonight, at Studio '51.

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

AT SOUTH LONDON JAZZ CLUB, celebrating our larger premises, Lady Florence Hall, Bedford Broadway: Bumper session! **DOLIN SMITH** Jazzmen (featuring three ex-Terry Lightfoot stars), plus **PETE GURTS** Folk Group, plus **SOUTHLAND** Skiffle 8-11.

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

CROYDON JAZZ CLUB, Star Hotel, London Road: **TEDDY LAYTON'S JAZZMEN** with **TREVOR WILLIAMS**, plus Discard Skiffle Group.

CY LAURIE Jazz Club: **CY LAURIE BAND**, 7.15-10.45.

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

ELTHAM: NORTHDOWN STOMPERS—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**. **TONIGHT** at 7.30: **GRAHAM STEWART'S SEVEN**, Shakespeare Hotel, Fore Street, Woolwich. See also **SUNDAY CLUB**.

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

STAINES: Shoreditch Stompers, Skiffle—Boleyn Hotel, 8 p.m.

STREATHAM JAZZ CLUB, tonight, Grand Birthday Party: **DAVE CAREY JAZZ BAND**, **KENNY BAKER**, **NEVA RAPHAELLO**, **JOY COFFEY JAZZ BAND**, **GUYRIL SCOTT**. Extension to **MIDNIGHT**. Tickets 5/- at door—**BEDFORD HOTEL, BALHAM STATION**.

SUTTON JAZZ CLUB, Red Lion, 7.45: **BRIAN WHITE'S MAGNA JAZZ BAND**.

THE SWAN, Mill Street, Kingston: **JIMMY DEUCHAR, DEREK HUMBLE** and the **Brian Wood Quartet**, 8-11.

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

COOK'S FERRY INN, Angel Road, Edmonston: **TEDDY LAYTON'S** **TEDDY LAYTON'S** **NEW ORLEANS JAZZMEN**.

CY LAURIE Jazz Club, Gt. Windmill Street (opposite Windmill Theatre), 7.15-10.45: **CY LAURIE BAND**, Skiffle.

HARRINGAY JAZZ CLUB: **RON LESLEY'S JAZZ BAND**.

KEN KINE BAND, Jiving—Co-Operative Ballroom, Rye Lane, Peckham.

KINGSTON, "FIGHTING COCKS": JUBILEE JAZZMEN.

RICHMOND, CHARLIE GALBRAITH'S JAZZMEN, Community Centre, 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: GRAHAM STEWART'S SEVEN.

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.

ALPHA JAZZMEN—ALPHA JAZZMEN—ALPHA JAZZMEN—7 p.m., on stage of Granada, Sutton.

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: **Hammersmith Palas Jazzband** Contest Winners, **CLAUD WHITE JAZZMEN**.

BILL BRUNSKILL'S JAZZMEN, "Fighting Cocks," London Road, Kingston, 7-10 p.m.

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

CARLTON HALL, ERITH, 7.30: **TRADITIONAL JAZZ WITH GRAHAM STEWART'S NEW ORLEANS SEVEN.**

COOK'S FERRY INN, Angel Road, Edmonston: Quick return at members' request. **Laurie Gold's** **PIECES OF EIGHT**, Lennie Felix, Ron Stone, Pat Rose.

CY LAURIE Jazz Club: **CY LAURIE BAND**, Skiffle, 7.15-10.45.

DICK CHARLESWORTH'S Jazzband, Derby Arms, E. Sheen.

ENFIELD JAZZ CLUB, 7-10 p.m., "The Barn," Ponders End, Enfield.

HIGH WYCOMBE, Cadens Hall, Frogmore, 3-6 p.m., **EVERY SUNDAY AFTERNOON**. This week: **RONNIE SCOTT**, **TUBBY HAYES** Group; Club Group with **GERRY McLAUGHLAN** and **JIMMY WALKER**, "THE CLUB FOR MUSIC."

HOT CLUB OF LONDON, 7 p.m.: **TERRY LIGHTFOOT'S JAZZMEN**, Shakespeare Hotel, Powis Street, Woolwich.

KENSINGTON, "COLEHERNE", Earls Court: **Harry Walton's Dixielanders**.

NANCY WHISKEY CLUB, "Princess Louise," Holborn: **CHAS. McDEVITT SKIFFLE GROUP**, Special guests: **NANCY WHISKEY, HERB GREER**.

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.

STAINES: CHICAGO Jazzmen—Boleyn Hotel, 7.30.

WOOD GREEN: THE AVON CITIES JAZZ BAND.

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

BATTERSEA JAZZ CLUB, "Cornet of Horse"; **Teddy Layton's** Jazzband.

DICK CHARLESWORTH'S Jazzband, Wandsworth Town Hall.

JIVE TO the Roding River Jazzband every Monday at the "Vic" Trad. Jazz Club, 348a, Victoria Park Road, Hackney, E8, 8-10.30 p.m. Admission 3/6.

KINGSBURY BATHS CAFE: COLIN SMITH JAZZ BAND.

LISTEN AND JIVE, ALL-SKIFFLE NIGHT.—Cy Laurie Jazz Club.

NEW DOWNBEAT CLUB, Manor House, N.4 (opposite Tube). First appearance here of the new **TONY KINSEY** Quintet, Joe Harriott, Bob Efford, Bill LeSage, Pete Biannin; plus **JACKIE SHARPE** Quintet. Licensed bar 7.30-11.

OWEN BRYCE Band, Lynn Trent, Cyril Scott—boogie pianist.—Bull Hotel, Birchwood, Swanley.

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

THE SENSATIONAL CHAS A. McDEVITT Skiffle Group, plus **POPCUPINE** Jazzmen.—Thames Hotel, Hampton Court.

TUESDAY
BARNET JAZZ CLUB, Assembly Hall, Union Street (High Barnet Underground): **TERRY LIGHTFOOT'S JAZZMEN**.

BROMLEY KENT, "White Hart," 8-11 p.m.: **SANDY BROWN'S** Jazzband.

CY LAURIE Jazz Club: **CY LAURIE BAND**, 7.15-10.45.

FALCONWOOD: DICK CHARLESWORTH JAZZ BAND—Falcon Hotel, E.E.9.

FORTY-FOUR Club, 44, Gerrard Street, 8-11: **JOHN HASTED** Jazz and Folk Song group, with **MARTIN WINSON**, **FRANK ORODOVITCH**. Guest: **RORY McEWAN**. Thank you, Lex Kelly.

GUILDHALL HANLEY: Welcome return of **JUBILEE JAZZMEN**.

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

MANDY TAYLOR Seven, "Castle," Tooting Broadway, 7.45.

SOUTHALL, "White Hart": Famous **RONNIE SCOTT** QUARTET.

STREATHAM JAZZ CLUB, Bedford Hotel, Balham Station: **DAVE CAREY JAZZ BAND**.

TUESDAY—contd.
WIMBLEDON, Broadway Hotel: **ROB THORNTON JAZZ BAND** and **Cotton Pickers Skiffle**.

WOOD GREEN: THE ASHTON-WILLIAMS JAZZMEN.

WEDNESDAY
BOURBON STREET RAMBLERS and **Skiffle Group**, "High Spot," Walton-on-Thames.

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DICK CHARLESWORTH'S Jazzband, Purley Hall.

EWELL JAZZ CLUB, "Organ Inn," 8 p.m.: **BRIAN WHITE'S MAGNA JAZZ BAND**, plus Skiffle.

FARNHAM, Memorial Hall: **JUBILEE JAZZMEN**.

HARRINGAY JAZZ CLUB: TEDDY LAYTON'S JAZZMEN.

KEW JAZZ CLUB, Bouthouse, Kew Bridge: **CRANE RIVER JAZZ BAND**, plus Skiffle Group.

MODERN JAZZ at Club Perdido, 8 p.m., "Fox and Hounds," Sydenham.

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

ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street: **TERRY LIGHTFOOT'S JAZZMEN**.

THURSDAY
ACTON! TONY'S GREATEST group yet! **THE NEW KINSEY QUINTET!**—"White Hart."

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

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

AT THE MANOR HOUSE, N.4 (opposite Tube): **Hammersmith Palas Jazzband** Contest Winners, **CLAUD WHITE JAZZMEN**, commencing 7.30. Members 2/6, guests 3/6.

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

ORPINGTON: BILL BRUNSKILL'S JAZZMEN—Olive Small Hall.

ENFIELD JAZZ CLUB, 7.30-10.30—see Sunday.

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

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● SLIM GAILLARD



A "strange record" with good moments by the band

Darn That Dream (d); Jeepers Creepers (d); Oh, Look At Me Now (d); Where Or When (c); Mighty Lak' A Rose (d).
(London 12 in. LTZ-C15850)

(a)—Tjader (vib.); Richard Wyands (pno.); Al McKibbon (bass); Roy Haynes (drs.). Am. Savoy, Early 1954, USA.

(b)—Tjader (vib.); Hank Jones (pno.); McKibbon (bass); Kenny Clarke (drs.). Do. February, 1956, USA.

(c)—Elliott (vib., tpt., mellophone); Doug Duke (organ); Mort Herbert (bass); Sid Butkin (drs.). Do. Do. Do.

(d)—Elliott (vib., tpt., mellophone); Danny Banks (clt., bar.); Phil Urea (tr., bar.); Kai Windling (tmb.); Jimmy Lyon (pno.); Arnold Fishkind (bass); Butkin (drs.). Do. Do. Do.

TWO of America's younger vibraphonists each get a side of this 12-in. LP. Both turn in workmanlike performances which are pleasant enough but quite without excitement or any great originality.

Of the two I prefer Tjader, whose ideas are the more modern and who swings more than Elliott. His tracks with Hank Jones, Al McKibbon and Kenny Clarke are the best things on the record.

Elliott is at his best when playing mellophone, when he sounds like a rather subdued Hot Lips Page.—B. D.

EDGAR SAMPSON AND HIS ORCHESTRA (LP)

Lullaby In Rhythm (a); Hoopdee Whodee (a); If Dreams Come True (a); Stompin' At The Savoy (a); I'll Be Back For More (a); Happy And Satisfied (a); Cool And Groovy (b); Blue Lou (a); The Blues Made Me Feel This Way (b); Light And Sweet (b); The Sweetness Of You (b); Don't Be That Way (a).
(Vogue-Coral 12-in. LVA9839)

(a)—Sampson directing Hymie Scherzter, Milt Yamer (alto); George Berg, Boonie Richmond (tr.); Jimmy Mattingham, Charlie Shavers, Melvin "Red" Solomon (tpts.); Tyree Glenn, Lou McGarity (tmb.); Lou Stein (pno.); Allen Hanlon (tr.); Beverly Peer (bass); Terry Snyder (drs.). Am. Decca. 2-3/4/56, USA.

(b)—Same personnel, except Bernie

THE agreeable Gaillard, of Slim and Slam fame, is heard singing and playing guitar and piano on the various parts of this pleasing, if inconsequential EP.

Gaillard's recordings can at least claim the quality of unpredictability; they are often amusing and they almost always swing well.

"Vout Oreee," the odd side here, offers solid jazz at a slow bounce tempo. Slim's breathy five singing is followed by fine, very jumpy alto—the player taking his first notes practically out of the singer's mouth.

A trombonist, who should be either Trummy Young or Dickenson, has the middle-eight solo and the rest of the chorus goes to trumpet (Joe Thomas has been suggested). On the boogie, Slim appears on piano; there are fluent open choruses by McGhee, a strong, fast-running solo by Thompson, who stops only occasionally for breath, and some muted trumpet which may not be by McGhee (these titles probably feature two trumpets and two saxes).

The middle-tempo "Harlem Hunch" contains a lot of Slim's rum singing and passages of piano (not Slim), Thompson tenor, and open and muted trumpet.

"Travelin'," the track I have played most, is a peculiar blues monologue—dead slow, with Slim confiding in "beat" tones that "Chicago is all rest, but I think I'm gonna cut on out of this town."

He talks broodingly about train journeys, over muted trumpet and tenor solos, the band adding its fair share to the dragged mood set at the beginning. An odd record, with a strange atmosphere, it should appeal to collectors of curiosities.—M. J.

THE WALLY FAWKES-SANDY BROWN QUINTET

Baby Brown; Petite Fleur (Decca 45 FJ10855)

Wally Fawkes, Sandy Brown (clt.); Ian Armit (pno.); Lennie Bush (bass); Eddie Taylor (drs.).

FAWKES and Brown are both understanding musicians who think along similar lines and together are almost bound to give an interesting performance. They weave some graceful patterns around Bechet's pretty "Petite Fleur," and blow with gusto on the up-tempo "Baby

JAZZ DISCS

by Bob Dawbarn, Max Jones and Sinclair Trail

Brown," which side goes along very nicely.

I like Ian Armit's Teddy Wiltonish piano solo, and although Eddie Taylor appears to be armed with too many cymbals, he does produce a beat. The dependable Lennie Bush is as dependable as usual.—S. T.

TAB SMITH

Rock City/Jumptime (Vogue 45-V2419)

ALTHOUGH nothing is known of the personnel, I advise you not to miss this one if you like honest, swinging jazz.

The band is a small one, featuring—in addition to Tab's splendid, groovy alto—an excellent tenor player.

"Rock City" is taken at medium tempo, the accent all the time being on swing. Solos are by Tab and the tenor. "Jumptime" has more good tenor and alto, and a wonderful small band sound which really jumps.

I don't know if this was issued to catch the rock-and-rollers, but it certainly won't harm them if they do listen to it.—S. T.

NEW RONNIE SCOTT QUINTET

I'll Take Romance; Speak Low (Tempo A153; 45A153.)

Scott (tr.); Jimmy Deuchar (tpt.); Terry Shannon (pno.); Lennie Bush (bass); Allan Ganley (drs.). Vogue, 28/10/56, London.

SCOTT and Deuchar make a fine team. Their tones blend well and one feels that each is listening to the ideas of the other.

Both titles present Scott playing comparatively simple, straightforward jazz with a big round tone. Deuchar sounds full of confidence and certain of where he is going.

"I'll Take" is a medium tempo performance with both front-line men playing well.

I prefer, however, the bouncier "Low Life," with its passages of Latin American rhythm contrasting with the steady beat of four-foot choruses.

The rhythm is adequate.—B. D.

JAZZ INTERNATIONAL (LP)

Tranon; Kenny Special; Illusion; Love Me Or Leave Me; Cinerama; Vogue; Buyer's Blues. (Vogue LAE 12029)

Jimmy Deuchar (tpt.); Billy Byers (tmb.); Allen Eager (tr.); Martial Solal (pno.); Benoit Quersin (bass); Kenny Clarke (drs.). 24.9.56, Paris.

THIS mixture of American, British and French musicians has, on the whole, turned out a successful LP. Everyone plays well without doing anything very spectacular, and the Europeans are by no means outclassed.

Most erratic is trombonist Byers, who is responsible for some of the record's best moments—like his solo on "Love Me"—and some of its worst—for example, "Illusion."

I find Deuchar at his most satisfying in the up-tempo number, and both he and France's Martial Solal contribute excellent solo work. Solal, incidentally, wrote five of the seven numbers.

Allen Eager plays his usual fluid but, to me, unexciting tenor.

No rhythm section could be poor with Kenny Clarke on drums and this one runs true to form.—B. D.

what he has to say is unusual without shocking.

The arrangement by trumpeter Phil Sunkel, who also wrote all the numbers but "Seeing You" and "Blue Serenade," are less successful, and in the hands of a lesser musician than Fruscella would have sounded somewhat drab.

The supporting group has little to commend it, although Allen Eager has his moments.—B. D.

DON ELLIOTT/CAL TJADER (LP)

Love Me Or Leave Me (b); Minority (b); Tangerine (b); I Want To Be Happy (b); After You've Gone (a); A Sunday Kind Of Love (a); It's You Or No One (a); Take Me Out To The Ball Game (c); A Stranger In Town (c);

(b)—Same personnel, except Bernie

INTERNATIONAL JAZZ



● EDGAR SAMPSON "... the record abounds in good solos. Nearly every track has something worthwhile ... good to hear this type of music again."

Kaufman (alto) replaces Scherzter. Do. 4/4/56, USA.

ENTITLED "Swing Softly Sweet Sampson," this record contains twelve tunes from the pen of jazz composer Edgar Sampson.

Originally a member of the Charlie Johnson Band which played the Savoy Ballroom and other Harlem dance spots, Sampson later provided the arrangements for the great Chick Webb orchestra.

With the advent of swing, Sampson started writing and arranging for the Benny Goodman band, which band carried many of his best known compositions to fame.

The accent here is on swing, and if the rhythm section is a little heavy-handed in places, the defect is mainly overcome by the sprightly front line with its good soloists. Also of interest are several new compositions by Sampson, of which "I'll Be Back For More," "The Blues Made Me Feel" and "Light And Sweet" are outstanding.

The record abounds in good solos, nearly every track having something worthwhile to offer. Of the two trumpets, I much prefer the work of Shavers who, contrary to his normal custom, plays with great taste. He is particularly good on "Don't Be That Way" and "The Blues," and plays with unusual delicacy on "I'll Be Back."

The two trombonists both play well. Tyree Glenn is heard on the jumpy "Hoopdee" and the gayly swinging "Don't Be That Way," whilst Lou McGarity solos on "Stompin'" and the excellent "The Blues"—the best track on the record.

The other soloist of note is Boonie Richmond. Sounding at times not unlike Bud Freeman, he plays swinging tenor with good hot tone and an easy command of his instrument. He solos on practically every track, his playing being brilliant on "Happy And Satisfied" (a nice tune), "Blue Lou" and "Cool And Groovy."

It is a good thing to hear music of this description once again, and I hope the record meets with success. The liner notes, full of the right information, are by Leonard Feather.—S. T.

SLIM GAILLARD (EP)
Vout Oreee (a); Slim's Boogie (b); Harlem Hunch (b); Travelin' Blues (b). (Parlophone GEP595)
(a) (Queen)—Gaillard (tr., voc.); Fletcher Smith (pno.); Sam Brown (bass); unknown alto, tpt., tmb., drs. 1945.
(b) (Queen)—Howard McGhee (tpt.); Lucky Thompson (tr.); Leo Watson (drs.); Gaillard, Smith, Brown and others. 1945.

TONY FRUSCELLA (LP)

I'll Be Seeing You (b); May (a); Metropolitan Blues (b); Raintree County (b); Salt (a); His Master's Voice (b); Old Hat (b); Blue Serenade (b); Let's Play The Blues (b).
(London 12 in. LTZ-K15044)

(a)—Fruscella (tpt.); Allen Eager (tr.); Danny Banks (bar.); Chauncey Welsh (tmb.); Bill Triglia (pno.); Bill Anthony (bass); Junior Bradley (drs.). Am. Atlantic, March 1955, New York.

(b)—Same personnel, minus Banks, Welsh. Do. April 1955, New York.

THIS was, I believe, Fruscella's disc debut. I, personally, have not heard him before, but I look forward to hearing a lot more.

The 30-year-old trumpeter has worked with Lester Young, Gerry Mulligan and Stan Getz, and on this showing is one of the most talented young musicians to come up since the war.

His sort of jazz is gentle and thoughtful—I have heard the accusation that he would be lost if moved more than two inches from the microphone.

His range is limited, and repeated hearing reveals a number of tricks of phrasing, but despite that he is a most interesting improviser.

Melody is his great asset. I can think of few jazzmen who can build such meaningful patterns of sound. His style is extremely personal and much of

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SAM GARY

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Motherless Child	Scandalize My Name
	Shenandoah

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WE DO NOT SING ROCK-'N'-ROLL!

THE Platters—the American vocal group currently on a 10-week tour of Britain—may afterwards visit the Continent.

Baritone Paul Robi told the MM that the group had had offers from France, Belgium and Switzerland. But to accept the offers they would have to cancel the holiday they had planned—their first in two years. Members of the group see no

—say the Platters

reason why its popularity should fade even if rock-'n'-roll dies. "We are not a rock-'n'-roll group," emphasises pianist Rupert Banker.

Ballads—not rock

Adds Dave Lynch: "Take our hit records. They are all ballads, not bouncy rock tunes." Said Paul Robi: "We have

found the British crowds most appreciative wherever we have played. They are just the greatest."

Original LP

The Platters waxed 24 titles before leaving the States, as a follow-up to "You'll Never Know," which has recently been issued here and has already sold over 1½ million copies in America.

Most of the 24 titles are originals and Mercury are to issue some of them as a 12 in. LP entitled "The Flying Platters."

'JOSH' BILLINGS DIES OF STROKE

NEW YORK, Wednesday.—Frank "Josh" Billings, best known to European jazz fans for his famous record session with the Mound City Blue Blowers in 1931, died of a stroke here on March 13. He was 54.

Writes Leonard Feather: Josh Billings was not a professional musician, but one night in a Chicago hotel room—as McKenzie, Bland and Eddie Condon were playing—he started to hit a suitcase with a couple of whisk brooms.

He was so good that McKenzie asked him to join the group.

Lonnie Donegan is a quick sell-out

Lonnie Donegan's week at Chislewick Empire was a complete sell-out. After the first house on Monday it was impossible to buy a ticket.

Lonnie and his Skiffle Group leave for their American tour with the Harlem Globetrotters on Tuesday. They open at Madison Square Garden, New York, on the Sunday.

POP DISC CATALOGUE IS OFF THE PRESS

Closing date for orders for Vol. 3 of "The Gramophone" Pop Record Catalogue is next Friday (29th).

Address them to General Gramophone Publications, Ltd., 11, Greek Street, London, W.1.

New Decca chairman

E. R. Lewis, managing director of Decca Records, is to succeed Sir C. F. Entwistle as chairman. The appointment will be announced at Decca's next annual general meeting on April 2.

A REFRESHING LITA ROZA



Ted Heath cools off with Lita Roza during a break on Monday in the new Prince of Wales show. The Heath Band and Lita share top billing for the two-week season. The show is reviewed on page 9.

George Lewis tour still not fixed

The tour of New Orleans clarinetist George Lewis still depends on the result of a U.S. Embassy investigation of Ken Colyer, who would go to the States in exchange for Lewis.

If Ken's papers are cleared, Lewis will open at either Newcastle on April 12 or Sheffield the following day and appear at London's Stoll Theatre on April 14.

PEARL BAILEY

From Page 1
and Pearl and her husband, Louis Bellson, left on the 11 p.m. flight to New York the next day. MM Television Critic Tony Brown writes:

On that deplorable showing, Pearl Bailey was certainly in no fit state to perform. The stumbling descent from the stage, the crude ribbing of Palladium MD Eric Rogers and the attempt to sing without the orchestra were certainly not the tactics of an artist in full possession of her faculties. It was embarrassing to watch.

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JUBILEE JAZZMEN

A new pianist for Frankie Vaughan

FRANKIE VAUGHAN will introduce his new pianist, 29-year-old Raymond Long, in ATV's "Sunday Night At The London Palladium" on March 31.

Bert Waller, who has been Frankie's pianist for the past three and a half years, has had to resign because of his wife's health.

Frankie opens a nine-week Variety tour at Glasgow Empire on April 8. The tour will then cover weeks at Nottingham, Sunderland, Newcastle, Finsbury Park, Liverpool, Brighton, Manchester and Birmingham.

He also has a Sunday concert at the De Montfort Hall, Leicester, on April 21.

Frankie has recorded "Cold Cold Shower"—one of three numbers written by Bert Waller for Frankie's film "These Dangerous Years."

Keyboard romance

Pianist Sandy Blair on Saturday married pianist Christine Notman at Belsize Park, N.W. Best man was Blue Rockets altoist Terry Hyland.

Sandy is with the George Smith Band at the Berkeley Hotel, W. His bride is better known as Tina Moran.

Talent search

Harry Gold, founder of the Pieces of Eight, will judge the Hampshire Jazz Festival at the Royal Arcade Ballrooms, Bournemouth, on Monday.

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And in the Spring...



A gay spring smile from singer Marion Ryan for MM readers this week. And Marion has good reason to smile—the BBC this week signed her for its "Festival of Dance Music" and her Granada-TV series "Spot The Tune" has been extended for three months.

...a young man's fancy



Smiles from bandleader Bernie Stanton and dancer Judy Collins after their wedding on Sunday at St. John's Wood Liberal Synagogue. Bernie plays at the Don Juan Club, W.

Baker Dozen sessions cut by ten minutes

THE fans' jazz ration will be clipped by ten minutes when Kenny Baker's "Let's Settle For Music" BBC programmes are switched from Saturday to Tuesday on April 6.

But trumpet star Kenny Baker has no complaints. "In fact, I have been agitating for the series to be put back to Tuesdays," he told the MM.

"To play our present programme of 50 minutes of jazz with no pops and no vocals is too much really. In future we shall be doing 40 minutes—from 10.20 to 11 p.m. on the Light."

Pianist to wed

Derek Smith, pianist with the Dozen, will shortly be getting married and settling down with his wife in the States.

He marries Miss Shirley Bent, a 22-year-old secretary. Drummer Allan Ganley will be best man.

Dankworth plays in star busking act

Johnny Dankworth, Harry Secombe and Alfred Marks will do a "busking" act outside the Royal Albert Hall on Sunday.

This will be a "curtain-raiser" to the Record Star Show presented by the Stars' Organisation for Spastics.



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