

ROYALTY SALUTES THE BASIE BAND

Johnnie is Radiant



Princess at two shows

THE greatest-ever compliment to jazz. On Tuesday night Princess Margaret paid an unexpected and unannounced visit to see Count Basie at the Royal Festival Hall—and stayed for four hours. She was with a party of six which arrived at 6.20 p.m. (just after the first concert had commenced) and left just as quietly by the artists' entrance as the concert ended.

Royal return

But shortly after 9 p.m., the smiling Princess and her party were back in the Royal Box for the second concert. And on more than one occasion she led the applause—particularly for Sonny Payne's fantastic, show-stopping drum solo.

After the concert she sent a

◆ Back Page, Col. 4



Johnnie Ray had good reason to look pleased as he relaxed in the No. 1 dressing-room at the London Palladium after his opening on Monday. For the fourth time Johnnie had the Palladium fans cheering. (See review on page 8.)

Hush-hush Belafonte

NEW YORK, Wednesday.—Calypso king Harry Belafonte was secretly married last month to former Katherine Dunham dancer Julie Robinson.

Mr. T. E. Bean (r.), General Manager of the Royal Festival Hall, escorts Princess Margaret to her car after the first Count Basie Concert on Tuesday night. But within an hour she returned for the 9 p.m. concert.

'Mr. Rhythm' to play 7 concerts

FRANKIE LAINE is to make a seven-day tour of the Provinces after his two weeks at the London Palladium on May 13. This is Frankie's first appearance in Britain for more than two years. He will play concerts at Sheffield (May 28), Glasgow (29th), Manchester (30th), Leicester (31st) and Birmingham (June 1).

Venues are yet to be chosen for the two Sundays—May 26 and June 2.

David Whitfield to sing for the Troops

David Whitfield will visit Germany for a three-week tour of Army bases in May. When he returns he may go into one of the big summer shows.

DIZZY REECE OPENS AT FLORIDA



Dizzy Reece's Quintet made its debut on Saturday at the Florida Club, Leicester Square. Pictured with trumpeter Dizzy are tenorist Benny Green and drummer Phil Seamen.

Tony Crombie goes 'cool' in Iceland

Tony Crombie and his Rockets leave for Iceland on April 30 to play a week of concerts in Reykjavik.

All profits from the concerts will be given to the National Tuberculosis League of Iceland.

While in Iceland the band will play three American bases and make two broadcasts.

It returns to London on May 11 and two weeks later starts a tour of Army bases in Germany.

Tony Scott to spend Easter in London

American clarinetist Tony Scott, at present touring the Continent, is expected to arrive in London during Easter.

He will spend a short holiday and hopes to catch the Basie Band before it returns to the States.

DUKE ELLINGTON TOUR TO LAST THREE WEEKS

DUKE ELLINGTON will definitely tour Britain in September. Although booked by the Harold Davison office, the Ellington concert tour will be handled by Harold Fielding.

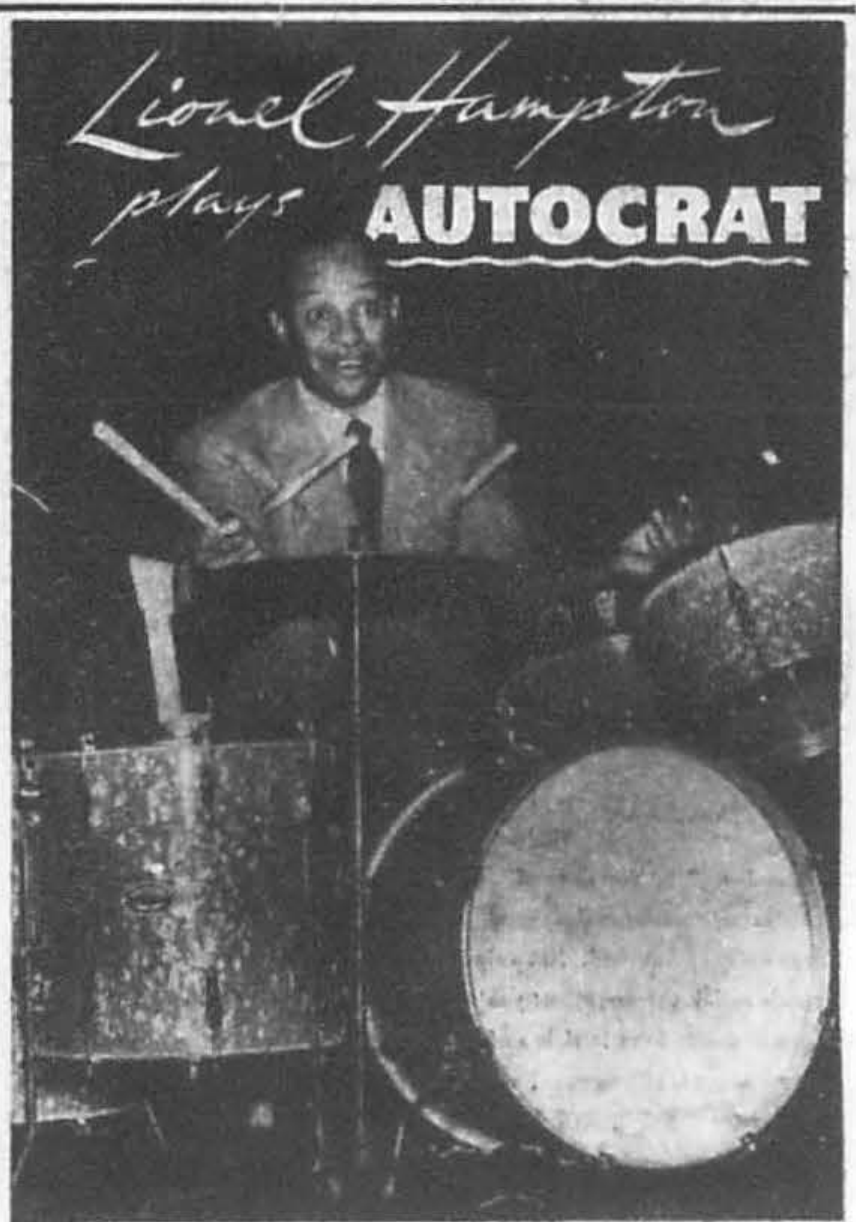
"The Duke will be here for 21 days," Fielding told the Melody Maker, "and I intend to present

the band in at least 18 concerts." Dates and venues are not yet fixed, but an announcement will shortly be made.

It is expected that a visit to the U.S. by Johnny Dankworth and his Orchestra will be

arranged in exchange for the Duke.

Bruno Coquatrix, director of Paris Olympia, also announced this week that he had signed Duke Ellington for September appearances.



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America's "Cool King" of jazz arrives next week for a 16-day tour of Britain. In this week's racy "New York Deadline" column, MM correspondent BILL SIMON reports the plans to market an album of the tour.

Gerry Mulligan tour will go on record

New York, Wednesday

DICK BOCK, President of Pacific Jazz label, will follow the Gerry Mulligan Quartet on its 16-day tour of Britain this month. He will record en route and also obtain a photographic report of the tour to be included with a scheduled album.

Gerry is also doing a lot of recording before embarking for England.

Last week he participated in a jazz "All Star" session for Coral Records under the direction of arranger Manny Albam, and he is currently rehearsing a big band for his own Columbia date next week.

This band consists of Lee Konitz and Hal McKusick (altos), Zoot Sims and Charlie Rouse (trns.), Gene Allen (bari.), Nick Travis, Jerry Hurwitz and Phil Sunkel (tpts.), Bob Brookmeyer, Frank Rehak and Earl Swope (tmps.), Dave Bailey (drs.) and Joe Benjamin (bass).

Gerry is doing most of the writing for this Columbia album.

Jones repays

QUINCY JONES has donated a \$700 annual scholarship for the Berklee School of Music in Boston, to be granted to a foreign jazz student.

This is Jones's way of re-

paying the four-year scholarship he himself enjoyed at the school.

Sentiment

IN constructing Tommy Dorsey's \$5,000 tombstone, the H. K. Peacock Memorial Co. had to obtain permission from Jack Mills, of Mills Music, to reproduce several bars of "Getting Sentimental Over You."

These have been carved on the 10 ft. wide, 4 ft. high stone, which is topped by a carved stone replica of Dorsey's trombone.

Harlem nights

HARLEM is again showing signs of life. . . . The new Nat Pierce Orchestra will return to the Savoy Ballroom later this month for an extended engagement. Such jazz stars as Paul Quinichette, Emmett Berry, Frank Rehak, Tony Ortega, Dick Hafer and Gus Johnson will be featured. . . . "The Gold Room," will open shortly on 125th Street and Seventh Avenue in the Hotel

Theresa. No expense is being spared to give Harlem a real "show spot." RCA Victor recording star Diahann Carroll is slated to head the first show.

Imposing

FRENCH author-musician Andre Hodeir completed an LP this week for Savoy Records. The personnel listing is quite imposing—Idries Suliman and Donald Byrd (tpts.), Hal McKusick (clt.), Bobby Jaspar (trn.), Jay Cameron (bari.), Bobby Donaldson (drs.) and George Duvivier (bass).

Jazz tests

LEANING to the experimental side, Dutch-born jazz accordionist Mat Mathews is recording for Elektra with four French horns, bass, drums and guitar.

Mat told me, "I'm going to open a few ears and eyes with this one." . . . Later this month,

Mat will fly to California to conduct a date for singer Lincoln Chase, and will record an LP for Liberty Records. . . .

Atlantic swap

ANOTHER profitable Anglo-American exchange has just been transacted.

During a recent visit to England and the Continent, American maestro Raymond Scott penned a 12-part suite called "A Yank In Europe."

Upon completion, he submitted it to Ted Heath, who decided to record it with his band. It has since been orchestrated by one of Ted's key arrangers, Johnny Keating, and recorded on the London label.

"The performance of Ted's band on the record," comments Scott, "is absolutely marvellous, and if I ever had any doubt about the ingenuity, intelligence and understanding of English arrangers, Johnny's magnificent job erased it for ever."

Oh, the Circle line is a very good line!

PASSENGERS and railway staff stared last week when Pye-Nixa held a "Moveable Feast" on the London Underground's Inner Circle line.

Right round the Circle went the train carrying revellers drinking and dancing to music

supplied by Dill Jones (pno.), Bill Bramwell (gtr.) and Danny Craig (drs.).

LP stunt

Reason behind the unusual stunt was the launching of a new LP by 29-year-old Jonathan Routh, known to Radio Luxembourg listeners as "Candid Mike."

Mr. Routh describes himself as a "professional practical joker." The disc presents a series of interviews with unsuspecting victims, and the crazy guitar and kazoo playing of Bramwell. The party met near Charing

Cross station and bottles were handed out before musicians, Press, film starlets and other invited guests fled past a startled ticket collector on to the Underground.

An hour later the clinking of empty bottles on the floor of the carriage heralded the end of the most novel publicity stunt of 1957.—Bob Daubarn.

British jazz group to play in Paris

Clarinetist Geoff Woodhouse, from Luton, is to lead a group which is to play Paris jazz clubs at Whitsun.

With him will be Paddy Chapman (pno.), Pete Green (drs.), Derek Richardson (tmb.), Geoff Mann (gtr.) and Trevor Armstrong (tpt.).

LEW STONE RETURNS

At the end of June, Lew Stone will again take up residence at the Ritz Ballroom, Manchester. He will replace Phil Moss, who moves to the Palace and Derby Castle Ballrooms.

Around Town

With James C. Petrillo as chief guest, a testimonial dinner on April 11 marked the 25th anniversary of Walter M. Murdoch's reign as president of the Toronto Musicians' Union. . . . The Chrysler TV show has substituted Liberate for Oscar Peterson tonight (Wednesday). Toronto vocalist Shirley Harmer appears along with Marian Anderson, George London and Herb Shriner.

New over to CANADA

TORONTO TELEGRAM

Shearing on classics

From Helen McNamara

TORONTO, Wednesday. — During George Shearing's visit here, the British-born pianist rehearsed "Fugue For Shearing," a work specially written for him by Toronto jazz composer Norman Symonds.

Long interested in combining jazz and classical music, especially in the fugue form, Shearing said he expected to record it.

But first he has three albums, including one with a vocal choir, awaiting release.

Europe Bound

At his first Canadian appearance (on the Easter Seal Show last Sunday), Perry Como told me he hoped to make his first Atlantic trip this summer to spend five or six weeks in Italy. . . . Trumpeter Jonah Jones, here

with pianist Lanny Scott, bassist John Browne and drummer Harold Austin—says he may visit Europe this fall. . . . Singer-pianist Buddy Greco will tour Europe this September with the Louis Armstrong entourage. He played a week's engagement last week at the Town Tavern.

Ken Mackintosh will broadcast from Isle of Man

KEN MACKINTOSH, resident for the summer at the Villa Marina, Douglas, Isle of Man, has already been signed for three Light Programme broadcasts during the season.

Also on the air will be Ronnie Aldrich and the Squadronaires (Palace Ballroom), while Ivy Benson (Villa Gardens) and Phil Moss (Derby Castle) are expected to be heard in the new Northern dance band series which starts on May 31.

GLASGOW.—Pianist Gordon Maller returns to Glasgow this week to join a summer show at the Pavilion Theatre. . . . Bob Kelly, local pianist and blues singer, returned to his home city last Wednesday with the Ken Colyer Jazzmen. . . . A new jazz club at the Royal Hotel, Largs, will provide a seaside venue for jazz fans from this week-end. . . . The Clyde Valley Stompers are taking over the Prince of Wales Hall for a Stompers' Club.

BRISTOL.—Sandy Brown and his Sidesmen appear at the Colston Hall on Easter Sunday supported by Terry Lightfoot and his Jazzmen.

BEXHILL.—Summer music at De La Warr Pavilion will be provided by the John Royce Orchestra (modern), Ray Elgar and his Band (Old-Time), Eric Booth's Merry Makers (square dancing) and Neil Fielding and his Orchestra (concerts).

BRIGHTON.—Drummer Pete Gold opens at Easter for the summer at the Norfolk Hotel leading a quartet for MID Al Field.

DONCASTER.—The recently formed Louisiana Jazz Band appears every Tuesday at the Labour Club and every Friday at Wentworth Hall.

PORTSMOUTH.—Bandleader Reg Bannister, secretary of the Portsmouth Branch MU and Vice-Chairman of the N.E.C., has been re-elected Chairman of the S.E. District Council for the third year.

HAMPTON COURT.—The Porcupine Jazzmen recently formed by ex-Crane River drummer Denny May, appear each Monday at the Thames Hotel along with the Chas. McDevitt Skiffle Group.

MANCHESTER.—Reed expert Frank Dixon is to present a pro-

NEWSBOX . . . by JERRY DAWSON

gramme titled "Jazz Critics on George Lewis" in the BBC French Service this Saturday (20th).

YORKSHIRE.—Drummer Gordon Tetley is to leave the Derek Sinclair Band, resident at Leeds Mecca Locarno. . . . Ernest

LETTERS

Is this the price we must pay?

WHAT are things coming to, when British artists are being sent to the American slaughterhouse on lightning, bottom-of-the-bill, unpublished tours of ball parks and mammoth stadiums?

Is this the price we are to pay for the privilege of seeing American jazz stars in this country? If some people think the price worth it, I certainly do not.

I have read the arguments, put forward by Harold Davison and others, to the effect that our artists are unknown in the U.S., and have to be built up, tour the poorer circuits, establish reputations, etc.

Wrong

But until I hear of American promoters spending the same sort of money promoting our artists that they spend in this country to control the British entertainment scene, I will consider that there is something basically wrong with the much vaunted Anglo-American exchange.

I write this letter to back Mr. Harold Fielding's statement that the public needs a square deal (in terms of lower prices for jazz concerts), and so do British artists.—Ken Lindsay, St. Albans, Herts.

Keep the plug rule

ALTHOUGH I am pleased that the BBC is going to put on more pop music, and possibly jazz, I would like to point out to Mr. Burman (13/4/57) that it must maintain its high standard and not be compared with certain "foreign" stations where one hears a pop tune about four times a night for a month until it dies a natural death and is never heard of again.

Let's hope the BBC keeps its 60 per cent. plug rule.—Christopher Ellis, Henleaze, Bristol.

No, Mr. Delaney!

AFTER hearing the Basic Orchestra for myself, I don't wonder at Eric Delaney saying he feels like "chucking it up." But is this the attitude to take? Good heavens, no!

Mr. Delaney should be grateful, as should every bandleader, that he now knows where he has gone astray in his attempts to swing.

It is just not sufficient to have a rhythm section swinging the band; he must have every section swinging, which ultimately means he must have swinging musicians.

No, Mr. Delaney, don't feel like chucking it up. Just heed the lesson.—Thomas L. Nish, Oatlands, Glasgow, C.5.

Mitchell and his Sylvians are leaving Thornton Baths Hall, Bradford, Bradford Corporation is thinking of ending dancing there. . . . Peter Walman, lead trumpet with the contesting Howard Douglas Modernairs of Bradford, has emigrated to Canada. . . . Name band attractions due at Wakefield Unity Hall shortly include Mike Peters' Jazz Band (13th) and Mick Mulligan's Jazz Band (27th).

N. IRELAND.—Leeds trumpet player Roy Addinell is now with Gay McIntyre and his Orchestra in Londonderry. . . . The White Eagles Jazz Group is to play in the World Youth Festival in Moscow in August. . . . The Trevor Jenkins-Ted Darragh Orchestra is not resident at the Hanger Ballroom, Galway, as was intimated two weeks ago.

SOUTHAMPTON.—The Lennie Watts Quartet, winner of the Hampshire Jazz Trophy, has started weekly modern-style sessions on Mondays at Botley's Dolphin Hotel.

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"I'M NEVER GOIN' TO QUIT THIS BUSINESS, THOUGH IT MAY QUIT ME," SAID ELVIS PRESLEY LAST NIGHT JUST BEFORE HE WENT ON STAGE AT MAPLE LEAF GARDENS TO FACE THE BIGGEST AUDIENCE OF HIS CAREER.

At a backstage Press conference Elvis, wearing a silver shirt with ruffles, red suede jacket, black trousers and gold-tassled shoes, said: "Show business is so uncertain you never know."

"That's why I take every day as it comes," he said. "I don't ever look into the future."

For that reason Elvis wouldn't say how long he thought his popularity would last. He has no idea when the army intends to call him up and he couldn't say when and if he'll be making appearances in England and Europe.

At the moment he's too engrossed in a career that has given him everything he's always longed for.

"When I was a little boy I used to dream of being famous," he said. "Now that it's happened I still can't believe it."

"I love this life," he went on.

"I love being famous, even if it means I have to stay in my hotel room all day long. Why, now I can't even go shopping. Last time I did that in Las Vegas I took a girl friend with me and the crowds were so big we got separated and she had to go home alone in a taxi."

"But I still like getting up in front of an audience and hearing all those shouts and screams. And I like making lots of money."

School

"One thing I have regretted, though, is missing so much school. When I was in high school I thought it was for the birds, but I realised when I got out meeting people how much more important it was. My advice to teenagers is to stay in school."

When Presley was asked if he ever intended to marry, he smiled and turned thumbs down on the idea. "Not for me," he said. But he did admit that he's always had a liking for women and said his first sweetheart was 20 years old when he was only nine.

"One thing I don't like are girls who are fakes," he said. "I can usually tell right away whether they are fakes."

Presley's favourite singers are Joni James, Dean Martin and Pat Boone. As for Frank Sinatra: "I can take him or leave him. He doesn't do anything to me."

He has a large record collection, including classical music, but he couldn't name any favourite composers. "I just don't understand classical music," he said frankly.

Eight cars

When asked what his range was, Presley looked blank until someone said it meant his voice. "Oh," he said, then grinned. "I refuse to comment."

He admitted quite freely he didn't know anything about music. "In my line I don't need to," he said.

Evidently well used to parrying questions, Elvis showed a sense of humour. When he was asked why he owned eight cars, he laughed. "Maybe I'll start a used car lot one day," he said.

"Have you ever thought of becoming a doctor, psychiatrist or something like that," he was asked. "I haven't thought of becoming a psychiatrist," he grinned. "But I've thought of going to one."

Biggest crowd

Presley said he doesn't smoke or drink simply because it was never allowed around his home. He said he never writes home, but spends a fortune on telephone calls.

"Why, honey," he said to a woman reporter. "I haven't written a letter since I was in sixth grade."

Presley's first Canadian appearance brought out 8,000 squealing, screaming teenagers at the first concert. The second one had 15,000 in attendance, the largest audience he has ever faced in his life.

His manager, Col. Tom Parker, was delighted. "It was one of the quietest and best-behaved crowds ever to watch Elvis in action," he said.

No dancing

Torontonians thought otherwise. At no time during Elvis's 40-minute stint was it possible to hear one word that he shouted into the microphones. Long before he appeared on stage, attired in a \$4,000 gold suit, the teenagers shouted, squealed and screamed. And this went on right up to the end of his performance.

Apparently U.S. youngsters take to dancing in the aisles, but there wasn't a chance of it happening last night. Ninety-

says **ELVIS PRESLEY**
to Helen McNamara in Montreal

five constables kept them firmly anchored in their seats.

It's obvious that Elvis is the teenagers' idol. Adults think otherwise.

Said Joe Schulman, taxi driver: "I didn't see him. If I had a daughter, she wouldn't have got inside the Gardens door. I'm a real Presley fan. I'd like to fan him with a brick."



Says Elvis, "I just don't understand classical music"

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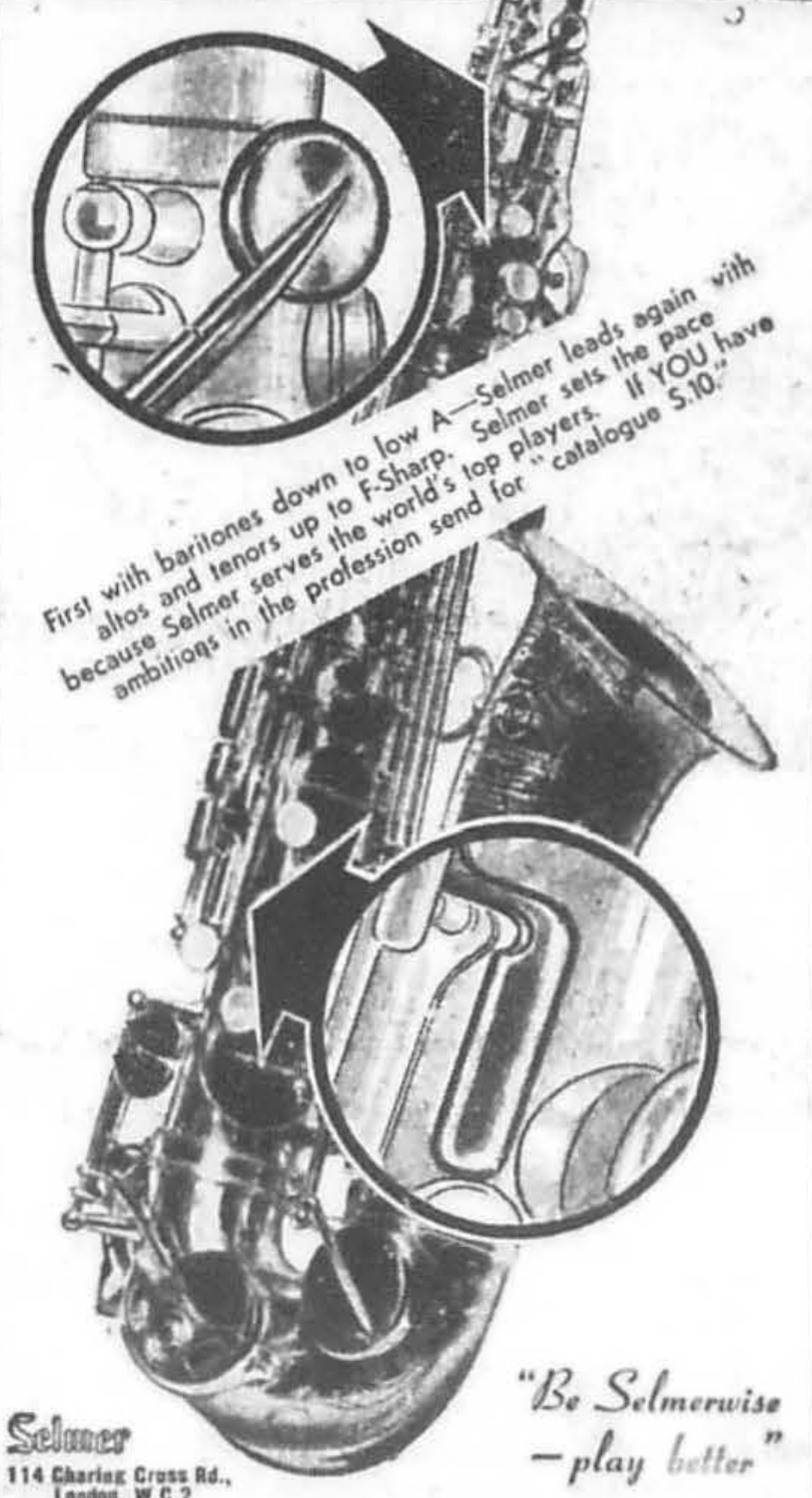
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STEELE-BELLBOYS TO

A rising star



Making her disc debut this week for Conquest Records is lovely Dany Clare, singer with Arnold Bailey at the Edmundo Ros Club. You can see her on your screens in ATV's "Face The Music" on May 18.

EXTEND TOUR

The singers and Hi-Fi



THE Tommy Steele and Freddy Bell and his Bellboys package tour has been extended by two weeks to take in Wales and Scotland.

The package, billed as "The Greatest Show From Britain and America," will now play weeks at the Gaumont, Cardiff, on May 13, and the Empire, Glasgow, on May 27.

London move

To fit in the Glasgow season, the week at the Dominion, Tottenham Court Road, has been brought forward to May 20.

The package opens the tour on May 6 at the Liverpool Empire.

After finishing his stint with the Bellboys, Steele goes straight on to a nation-wide Variety tour, starting on June 3 at the Hippodrome, Bristol.

He then visits Manchester (10th), Hanley (17th), Birmingham (24th), Aberdeen (July 1), Stockton (8th), and Coventry (15th).

Tommy starts a four weeks' matinee season at the Palace Theatre, Blackpool, on July 22, and resumes his tour on August 19 at Gloucester.

Spectacular Dean

On holiday from America, British singer Alan Dean has been signed for ATV's "Saturday Spectacular," on April 27.

Alan is due to appear on Associated-Rediffusion's "Startime" tonight (Thursday).

Ella Fitzgerald will top the JATP show

New York, Wednesday.

THE Ella Fitzgerald tour of Europe, formerly tagged "An Evening of Jazz," will now kick off as "Jazz At The Philharmonic."

It will be the longest and most extensive coverage yet of the European scene by a Norman Granz troupe and will replace the regular JATP tour.

First date is April 23 in Gothenburg, Sweden, followed by appearances in 30 other European cities.

Orchestra of 105

On July 19, Ella will be in Hollywood for "Ella Fitzgerald Night" at the Hollywood Bowl. She will appear there in the giant amphitheatre backed by an orchestra of 105 musicians.

All night jazz at Cy Laurie Club

The Cy Laurie Club will be presenting over 24 hours of jazz during the Easter week-end.

Following the normal Friday session from 7.15 to 10.45 p.m., there will be an all-night session from midnight to 7 a.m. featuring the bands of Cy Laurie, Graham Stewart, the Alberts and the Cottenpickers Skiffle Group.

Eve Boswell leaves

Eve Boswell left London Airport on Tuesday for America. Her visit is scheduled to last six weeks, but may be curtailed if she takes up an offer for "something big" in Britain.

Bruce Turner sets five for his 'jump' band

ALTO-SAXIST Bruce Turner has fixed the line-up of the "jump" band he will lead when he leaves Humphrey Lyttelton next month.

'Foreigners' win a Welsh song contest

Songwriters from the east of England gained the first three places in the 1956 "Write-a-Melody" contest instigated by H. E. Dicks, Publicity Officer of Northcaw, S. Wales.

First place—and ten guineas—went to Norman Coker, of Lifford, Essex; second was Alfred Walling, of London, N.13; and third were Len Frosser and George Murrell of Hove.

Rhythm not rock

Bruce told the M.M.: "The group will be modelled on the small Harlem outfits like the Pete Brown and Johnny Hodges bands. It will be rhythmic music as distinct from rock-'n'-roll."

Humphrey Lyttelton has been holding auditions to replace Bruce and intends to use both alto and tenor saxes now that tenorist Jimmy Skidmore has joined the band.

HAYES SCORES AGAIN

Pianist Bert Hayes who recently completed a series of 15 "Crackerjack" BBC-TV programmes commenced a new TV series, "Lennie The Lion Show," on Wednesday with a sextet.

2nd THOUGHTS

AFTER hearing Count Basie, bandleader Eric Delaney went home and cancelled a Pye-Nixa recording session.

Eric decided he couldn't possibly go ahead on the lines planned after hearing Basie, so he is busy rewriting the whole of the session.

Jack Jackson Show" on May 5. In June, they appear in "Let's Have Fun" at the Central Pier, Blackpool.

Marion Ryan appears in BBC-TV's "6.5 Special" on Saturday and ATV's "Jack Jackson Show" on May 5.

Alex Herbage has left Donegall Enterprises, Ltd., where he was technical adviser.

Resident with his Quartet at Hampstead's El Toro Club, swing violinist Johnny Franks has two compositions featured in the new British film, "Rock You Sinners."

Singing cowboy Tex Ritter made a personal appearance to sign autographs at "The Music Centre," Cross Street, Altrincham on Saturday.

The Three Deuces will appear in "The Jack Jackson Show" on May 5.

Pianist Ken Kaye has taken over from Dave Shand as resident leader at the Majestic Ballroom, Wembley.

The Betty Smith Quartet, home from a five-week tour of Germany, has been signed to record an EP for Decca's Tempo label.

Stan Tracer (pno. vibs) and Billy Burton (tpt) have joined the Kirchner Band.

Ex-Joe Loss pianist Harry Kahn will front a 10-piece at Brighton's Regent Ballroom while Syd Dean and his Band take a holiday in August.

Pianist Pat Hawes is leaving the Dave Carey Band. He will be replaced by Roy Vaughan, co-leader of the Vaughan-Rigden Sextet.

Singer Barbara Jay has joined Frank King's band at the Jack of Clubs, W. in place of Vicki Anderson, now with Eric Delaney.

Edna Savage 21st with the Mayor

Singer Edna Savage opens for a week's Variety at the Royal Court Theatre, Warrington, on Monday—the day after her 21st birthday.

Edna has been invited to lunch with the Mayor of Warrington during this week at her home-town theatre.

GOING 'DOWN UNDER'

Trombonist Orme Stewart left London last week to return to his native Australia.

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News in brief

THE Mike Peters Stompers and pianists Bob Kelly and Stan Greig have been added to the Floating Festival of Jazz to be carried by two boats from London to Margate on June 16.

They join the groups of Humphrey Lyttelton, Chris Barber, Cy Laurie, Ken Colyer, Sandy Brown, Alex Welsh, Terry Lightfoot, Les Jewett, the Merseysippi, Avon City and River City Bands, and pianists Dill Jones and Ray Foxley.

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RACE ACROSS AMERICA

First stop **BIRDLAND**

"Y'r welcome," said the waitresses, the cab drivers, the airport clerks and the elevator boys. "Y'r welcome."

And so I was, it seemed, from the Birdland bar to the colour TV studios at CBS; from the foot of the UN building to the top of the Empire State—or, as New Yorkers would put it, from the Battery to the Bronx.

New York, they tell you, is not to be confused with America. New York is a ladder with half the population's forefingers on the top rung and the other half trying to kick them off.

New York is certainly a paradise for hearty eaters, jazz lovers and those who can live on three hours sleep a night. The reports are true—everything is bigger and better.

The restaurants advertise THREE eggs with one's breakfast bacon, the choc-ices are TREBLE-dipped, the corn beef sandwiches are "OVER-filled."

You can buy almost anything at 3 a.m. as easily as at 3 p.m. And to get a taxi at five in the morning (as I did today) one has only to stand still and whistle.

The jazz, like the seed bread and the resentment of American financial aid to Britain, is

MM columnist STEVE RACE

flew to America last week to hear for himself the best jazz the States has to offer. Here is his first despatch—from Washington.

everywhere. I met it first at Birdland on Monday night.

Birdland is a basement roughly the size of the Recital Room at the Royal Festival Hall. It's inky black, acoustically miraculous and half empty on Mondays when the resident groups are away.

Like most New York clubs where the music is worth hearing, no provision is made for dancing. The place holds 325 people, 250 or so at tables, and about 80 on rows of chairs at the side of the bandstand, just like the old Feldman Club. Music that night came from the Sal Salvador Quartet and a group led by tenor-alto man, Ted Macero.

Salvador is a stunning guitarist but Macero got a C-3 classification from me. He plays in a savage, frustrated way, almost completely oblivious to the chord changes, often holding a long note at phrase-end, right through into a foreign harmony.

Wonderful

Compensation, however, came from that wonderful bassist, Wendell Marshall, whom I last saw in Paris with the Duke. Al Waldron played interesting but rather tortured piano.

Bobby Hackett—"one of the nicest guys," said my delightful guide, Leonard Feather—has a unique band at the Henry Hudson Hotel. Once again there's no dancing—a room is set aside purely for the aural enjoyment of jazz.

The instrumentation is startling—Hackett (cnt.), Tom Givattney (clt. and vibes), Ernie Caceras (bari.), Dick Cary (tnr. and, occasionally, piano), John Dengler (tuba) and Nat Ray (drs.).

It's hard to conceive a more intriguing sound for Bix-type

a cathedral, stands the cream of dixieland jazz: Henry Allen, J. C. Higginbotham, Pee Wee Erwin, Buster Bailey, Toni Parenti, Sol Yaged, Claude Hopkins, Marty Napoleon and Cozy Cole.

They beat out the loudest jazz in the world and the music is more or less continuous from 1.30 each afternoon to four in the morning. Any complaints about long working hours at Hammersmith Palais?

Cannonball

Reports on the various TV studios I have visited will have to wait for another article. Birdland, Tuesday, claims most of my remaining space.

As I went down the stairs I heard the unmistakable sound of Cannonball Adderley accompanied (at some distance) by his brother Nat, whom one might describe as a keen beginner.

Cannonball's alto certainly "goes." The comparison with Parker is not so apt as it used to be on records a year or two ago. He has an indefinite way of playing—a sort of note-blurring—which lacks the bite of Parker. And his phrases are never so pretty.

To my delight, Phineas Newborn followed. He is a musical joy and a technician to marvel

sion of "I'll Remember April" at a fast but always controlled tempo.

Barbara Carroll, whose trio followed the calm, gentlemanly McLegan, must be one of the most handsome girls in show business and I'd like to meet the man whose thoughts are purely of music when she is within smiling distance. But something comes between her and the beat, as it does with so many girl jazz-players. For all her delicate inventiveness there's a standard of inherent swing in the New York pianist which she cannot reach.

For a really staggering pianistic experience I don't expect anything in this trip to beat the Billy Taylor Trio.

With Earl May on bass and Ed Thigpin on drums, Billy Taylor beats out the most

swinging, inventive jazz I have yet witnessed at a keyboard. It's an extraordinary amalgam of the melodic qualities which distinguish middle-period jazz and the modernists.

Musicianly

Taylor has changed a great deal since the records we know: he's now an Oscar Peterson, but with a far greater inventive range. His ballads, especially, are as musicianly as any piano jazz one could hear.

Next week I'll be reporting on the West Coast scene. They tell me it's even hotter there and "more like England."

If that means less jazz, smaller steaks or noisier taxis I shall be disappointed. But if I continue to hear "Y'r welcome" on all sides it will suit me.



● Maynard Ferguson

at, especially his left hand. I have never seen such brilliant piano jazz produced with so little apparent effort, nor heard hell-for-leather tempos so justified by creative results. Newborn's rhythm section is fantastic in its beat—but then, by English standards, so is every rhythm section in these parts. We haven't a single bassist or drummer to compare with the relatively unknowns here.

Maynard Ferguson's Dream Band followed. Goodness knows how old Ferguson was when he joined Kenton: he only looks 22 now.

One can forgive all the exhibitionism of those early years in view of the wonderful way he is playing today. He fires a band like a sort of Kenny Baker possessed—one feels that no brass section on earth has ever had such a lead.

Unbelievable

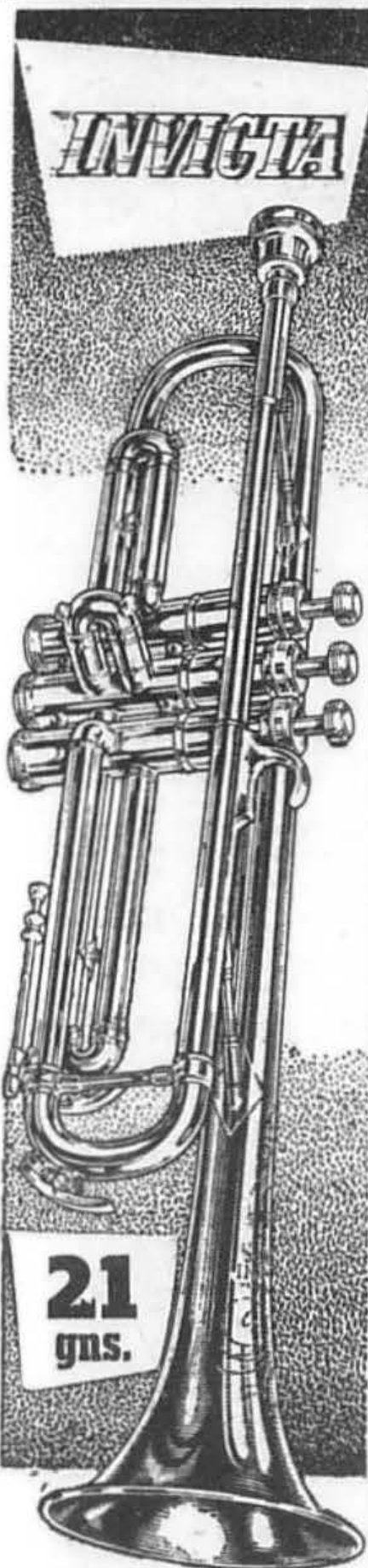
The book (for four trumpets, two trombones, four saxes and three rhythm) consists of Shorty Rogers type specials by Bill Holman and men of his school. Most of the numbers are designed to show off Ferguson, either on trumpet or valve trombone, and show him off they certainly do. His range and tone are utterly unbelievable.

A small club-cum-bar called The Composer provided my most delightful jazz of the day. It is the perfect setting for gentle jazz.

John McLegan plays solo piano with a strangely haunting style which would make a layman suggest (wrongly, of course) that he played everything "in the minor."

Unaccompanied, he adds rhythm backing by the simple expedient of tapping both heels smartly on the floor. That's one way out!

He closed his spot with a fascinating contrapuntal ver-



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● J. C. Higginbotham

jazz, or one so in keeping with the martini atmosphere of a smart hotel. British hotels, please copy!

Hackett and some of his men joined us at our table during their intermission—which may account for the leader's grinning announcement later on: "And now we would like to play Humphrey Lyttelton's arrangement of 'Tin Roof Blues'!"

We ended up that night—or morning—at the Metropole, an unbelievably tawdry bar of the marble-top-table-and-brass-rail variety, which in London would either be closed by health authorities or called somebody's Irish House.

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Frank Wess leads the flute revival

The flute is an instrument which more and more reed men will have to take seriously if they wish to keep abreast of the latest developments in mainstream jazz, says Frank Dixon, lecturer and authority on the flute, in this exclusive interview with Frank Wess, now touring Britain with the Basie band.



... Wess uses an unconventional grip, hooking his thumb well under the body of the instrument.

"EVERY time I look around I see a new jazz flute player," says Frank Wess, who was in at the start of the jazz flute revival.

We were in the artists' bar at Belle Vue, Manchester. Frank was relaxing between the two Basie sessions of Wednesday, April 3.

A soft-spoken man of medium build, he has a neat little moustache and penetrating, widely-spaced eyes that make him look younger than his 35 years. He was tired from the Basie tour's gruelling travelling, but he was ready to talk flute.

And I was eager to listen to an expert on an instrument which, I am sure, will soon establish itself as firmly in British as in American jazz.

Started 1950

"I first studied flute at the Modern School of Music in Washington in 1950," Frank told me. "My teacher was Wallace Mann, principal flute with the National Symphony Orchestra of Washington. When I first told him I wanted

to learn flute purely for jazz he just laughed."

On other jazz flautists Frank said:

"Sam Most plays very prettily, and when I made the long-player 'Flutes And Reeds' I had great fun working with Jerome Richardson.

"I've heard a lot about Bobby Jaspar, but up to now I've never actually heard him play. The late Esy Morales, though not strictly a jazzman, was a player whose work I greatly admire.

Teaching, now

"Wayman Carver is still around, incidentally. I met him a few months ago at Atlanta, Georgia, where he's now teaching.

"Kincaid, of the Philadelphia Symphony, is the greatest," Wess went on. "Nicolai and my old teacher, Wallace Mann, also rate pretty high."

When I asked him whether he played anything besides flute and tenor, Frank told me: "I was solo clarinet with the 5th U.S. Army Band from '41 to '45. But nowadays I play clarinet only when I have to. It's an instrument I don't care for—doesn't give you any satisfaction even when you've really studied it."

More power

Wess plays a Powell closed G sharp Boehm with open holes. He put the instrument through its paces for me. It has an extension to low B natural, and when I tried it myself I found it had very much more resistance than my own Selmer. Though made of metal, it had more power and a bigger range of volume than many wooden flutes I have tried.

Frank Wess does not use the conventional "smile" type of embouchure but blows with his lips thrust well forward. "You lose a little refinement that way," he explained. "But you get better intonation in the top register and it's easier for quick changes from tenor."

Frank also hooks his thumb well under the body of the instrument instead of using the more orthodox hold in which the right-hand thumb pushes outwards underneath the trill key connecting rods.

by FRANK DIXON

By all the rules this ought to slow him down, but it doesn't—

not a bit. His playing for me in private, even more than his solos at the Basie concert, showed me that he is an exceptionally agile player.

The Wess tone was a pleasant surprise. When heard at close quarters it is beautifully firm and rich. I do not think his recordings do it justice.

Our interview ended when Count Basie himself came into Frank's dressing room just before the second house concert started. If he hadn't,



● SAM MOST — he plays very prettily, says Frank Wess.

Frank and I might have gone on talking flute all night. Which would have suited me fine, for Wess, with his quiet and truly modest personality, is a man of great charm.

More than that, he is an enthusiast and a pioneer of an instrument that more and more reed men will have to take seriously if they wish to keep abreast of the latest and best developments in mainstream jazz.

WHERE'S THE BRITISH MODERN JAZZ

SIR IAN JACOB, Director-General of the BBC, hopes the future might bring more British jazz. Recently, too, readers have been demanding British modern jazz on the air and adding that I am swinging over to the support of ye ancient stuff.

That last bit makes a change even if it is not strictly true. I have been taking notice of the old five because there has been much of it on the air lately, and surely it has a right to be reviewed. And there has been no modern jazz for me to write about.

Allow me then to put forward a plea not only for live broadcasts of BMJ but for a programme devoted wholly to its records.

"Victor Feldman In London," "Tubby Hayes, After Lights Out," the Derek Smith Trio, the Eddie Thompson Trio and "Dizzy Reece Progress Report" are a few samples of British modern jazz which have not, to my knowledge, been broadcast—there are no doubt many more.

LET'S SETTLE FOR MUSIC 10.20 p.m. 2/4/57

AT five past midnight a huge pipe entered my flat announcing the presence of its pucker-er owner—Kenny Baker. Through the smog we discussed jazz in general and the Baker band in particular.

I've listened to most of his airings and I have received nothing but sheer and utter enjoyment from them. Everything is in good musical taste.

RADIO by Maurice Burman

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WHY I PLAY JAZZ

"I'm not a technical man," said George Lewis. "Not in the sense you speak of music technique. I don't need to be. You see, this type of music—New Orleans music—was never arranged; it was just playing what you feel."

"For 43 years I've been doing just that, playing what I feel. If I had to start reading music I wouldn't be happy, so I wouldn't play. If I hear a tune that I like I might do it now from memory, then do it two hours later and it would be something different."

Ideas added

"That's how the music happened in the old days. Maybe only one guy would know a tune. So he'd start off, and then we'd join in and add our ideas. That's why I say that I don't use music technique. And it's too late for me to start now. Of course, youngsters—I believe they should pick up on reading and all that. It's needed in the profession if they're to play commercial music."

"But in my days it's too late. And I don't want to play the commercial music. The truth is I just play for happiness. I don't want to make a lot of money and get top-hatted. If I can make enough to live and be happy, and see other people happy, I'm satisfied."

The past week in Britain should have given George Lewis all the satisfaction he looks for. His performances with Ken Colyer's band have been most enthusiastically received in Newcastle, Sheffield and London, and he has been the object of a great deal of affectionate attention. Naturally he has been touched by the welcome.

'Quiet ball'

As he sat in his London hotel, taking it easy with a cup of tea after last Sunday's two Stoll concerts, Lewis explained that in his quiet way he was having a ball here.

His personal manager, Miss Dorothy Tait, added: "You can seldom have had two more appreciative guests. We've enjoyed all the food we've had; we love the beer, and George likes the English cigarettes."

George eats and drinks very little nowadays. "I'm a small eater—one strong meal in a day is enough for me," he said. "I'm

GEORGE LEWIS tells Max Jones

not supposed to drink at all now, but occasionally I take a Scotch.

"Of course, I did a lot of drinking during Prohibition time, mostly bad stuff. But I had ulcers before that."

"I worked in joints then, one was a little place called the King Fish. Getting a good price, I remember . . ." He smiled without the faintest bitterness. "A dollar a night, for nine or ten hours playing."

'Made out'

"Afterwards, when the Depression came along, things got really bad. But I always managed to get some little job, and in between I did funerals, parades, weddings, WPA welfare jobs and picnics. I made out."

Lewis, as most readers will know, continued marching until quite recently. He says: "I used an E flat clarinet on the parades; that's a little short one with a piercing tone—it cuts right through. I still have three of them, and I gave one to Joe

Darensbourg. He was very pleased with it."

"Mine are at home now because I can't do no more walking. The last time I walked was in 1955, and I fell out with heat prostration. It was an eight-hour parade in August heat. Now my health wouldn't stand it."

Bunk's brass

"Sometimes I'll use the E flat instrument for a couple of tunes at a dance, but that's all. Records? Well I used the E flat on the Eureka Brass Band records, and with Bunk's Brass Band. And I'll tell you who did record with one; you know Rand (he was a Chicago man) who played with the Harlem Hamfats on all those sides? That was all E flat work."

Besides the little clarinets, George owns three normal B flat instruments—all Albert system. He has two of them with him here: one the new Selmer made for Jimmy Noone, the other a Paul Dupree which he was using in London. "I've had this for the past ten years and it's familiar to me," he said.

The mention of Bunk's Brass Band had led to a couple of questions about the trumpet player who was responsible for bringing Lewis to prominence. Johnson's music was something



Lewis with Ken Colyer and Mac Duncan (tmb).

Lewis would talk about ("I played with Bunk from 1929 to '31, and he was great then"), but Bunk's behaviour during the New York period was another matter.

I gathered that Johnson had developed a "one-man band" outlook towards the end. Lewis's only comment on the stormy days of the Stuyvesant Casino stay was a mild one: "If you want people to like you, you have to be nice to them."

Relieved to get back to musical matters, he told me that on the day he made the four Decca sides with Bunk he had most of his top and bottom teeth extracted. "I did 'em with just one tooth in the top, and the new lower set. You can guess I wasn't feeling in good shape."

I asked Lewis his opinion on the "no piano in a New Orleans band" question. He said that as a result of playing street parades, and working in some of the old halls and cabarets which didn't have a piano, the New Orleans jazzmen "got

pretty used to doing without one."

He continued: "But I prefer to have one, of course. It gives a fullness to the band, and it allows you to take a rest. If you can't get a man to play your type of music, though, it is better to do without piano."

Happiest time

"Is this the most prosperous point in your career so far?" I asked George.

His reply was: "I'd say this is the most happiest period of my life, certainly. I'm making some dough, yes. But not much from records."

It seems as though the great Jazz Revival, in which he played a prominent part, has not put much money into George Lewis's pocket.

"I'm not worried," he said, "because if I did right after my next concert I reckon I'd die the happiest man in the world."

JAZZ on the AIR

(Times: BST/CET)
SATURDAY, APRIL 20:
 12.30-1.0 p.m. A 1: Erskine Hawkins, Holiday, Wallington, Shank.
 12.45-1.15 DE: George Lewis—The tops or the bottom?
 1.0-1.15 A 1 2: Easter Spirituals.
 3.30-4.0 DL: Armstrong at Newport, Ella, Peterson.
 4.45-5.10 C 2: Dutch Swing College.
 5.10-5.45 P 1: Jazz Developments.
 6.0-6.30 DL: Auld, Peterson, Shaw.
 7.45-8.30 M: Buster Bailey.
 8.0-10.0 T: Hackett, Rugolo, Anthony, Hefti, Barnet, JATP, Kenton, Basie, Goodman.
 10.0-10.30 W: Swing Club.
 10.0-10.30 J: Hollywood Music.
 10.30-10.57 B: Lucky Tompion.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.5-12.0 J: America's Pop Music.
 11.10-11.30 Y: Jazz, 1957.
 12.5-1.0 J: O-J Shows.
 12.45-1.0 H: Ella sings Cole Porter.
 2.5-3.0 H-Q: Hollywood-New York.

SUNDAY, APRIL 21:
 3.45-4.10 p.m. A 1 2: Le Jazz.
 8.0-10.0 T: James, Marterie, Kenton, Herman, Bauer, Waller, etc.
 10.0-11.55 S: For Jazz Fans.
 10.30-11.0 H 2: Werner Müller, RIAS Combo.
 10.45-11.30 B: French Jazz.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.

MONDAY, APRIL 22:
 1.0-1.30 p.m. J: Martin Block (daily).
 8.0-10.0 T: Bing Crosby Story. Big Bands, Small Bands and Singers.
 9.20-9.55 S: Life of Bechet.
 10.10-11.0 S: For Jazz Fans.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.5-1.0 a.m. J: O-J Shows (nightly).
 11.15-11.30 A 1 2: Jam Session. . .

TUESDAY, APRIL 23:
 6.30-7.0 p.m. R: Modern Jazz.
 8.0-10.0 T: Shaw, Modern Jazz Stars.
 10.10-11.0 S: For Jazz Fans.
 10.15-10.45 P 3: Bix, 1927-28.
 10.15-10.55 B—250m: The Real Jazz.
 10.20-11.0 A 1 2: Kenny Clarke.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.

WEDNESDAY, APRIL 24:
 8.0-10.0 T: Miller's Army Air Force Band, Waller, Ellington '45, Bud Powell, Shorty Rogers.
 9.30-10.30 P 3: Jazz for Everyone.
 10.10-11.0 S: For Jazz Fans.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.
 11.15-12.0 O: The Permanent Duke.
 12.10-1.0 a.m. I: Kenton, Buddy Collette Combos.

THURSDAY, APRIL 25:
 8.0-10.0 p.m. T: Broadcasts by T.D. 1940-43. Newport Jazz Festival 1956 with Gudda, Hamilton and Ellington.
 9.30-10.0 J: Instrumental Mood.
 9.30-10.0 P 2: For Jazz Fans.
 10.5-10.40 C 2: AVRO Jazz Club.
 10.10-11.0 S: For Jazz Fans.
 10.20-11.0 I: Swing Reminiscences.
 10.30-11.0 P 4: Hampton Trio.
 11.0-12.0 P: European Jazz Discs.
 11.0-1.0 a.m. T: Repeat of 8.0 p.m.

FRIDAY, APRIL 26:
 4.0-4.30 p.m. I: Pete Rugolo.
 5.0-5.30 K: Jazz.
 6.10-6.40 L: St. Louis Blues.
 8.0-10.0 T: Auld, Paul Nero, Hawkins, Tatum, Ferguson, Basie, etc.
 9.0 A 1 2: Swiss Jazz.
 9.30-10.0 J: R-and-B.
 9.30-9.55 H 1: Machito, Kenton, Chico O'Farrill.
 10.10-11.0 S: For Jazz Fans.
 10.20-11.0 Q: Jazz Scene USA.
 11.0-1.0 a.m. S: Repeat of 8.0 p.m.

K: SBC Stockholm: 1571m, 255m, 245m, 305m, 506m, 49.46m.
 L: NR Oslo: 1376m, 337m, 229m, 477m.
 M: Copenhagen: 283m, 210m.
 O: BR Munich: 375m, 187m, 48.7m.
 P: SDR Stuttgart: 523m, 49.73m.
 Q: HR Frankfurt: 599m.
 R: RAI Rome: 355m, 290m, 209m.
 S: Europe 1: 1647m.
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FRIENDLY CLOONEY

HOW refreshing to come across a modern vocalist who can work on an audience without appearing to flog herself to death in the process.

Lady who pulls off this neat feat is that smooth operator, Rosemary Clooney. Rosemary smiled winningly from my TV screen in "Sunday Night At The London Palladium," a warm, friendly girl who stepped into the living-room with an up-tempo "April in Paris," and lingered awhile with "Tenderly" and "Man-o-war."

But her best number for my money was her last—"Don't Take Your Love From Me," despite some rather earnest but not altogether successful striving by the trumpet section of the Palladium Orchestra. A pity this, for in the early days of Eric Rogers's reign the band seemed to achieve a new dynamic.

Despite the worth of Miss Clooney, the biggest success of the evening was American Roger Price, a



Rosemary

cartoonist specialising in doodles. These are kindergarten sketches that take on great comic implications only after Price gets down to giving them a title. A great, original act.

Remote

THE new "Winifred Atwell Show" had a large portion of the inevitable keyboard pyrotechnics that have made Winnie famous. Regrettable that in "Hamp's Boogie" the orchestra seemed to be operating by remote control and failed to get any cohesion with the soloist.

The programme introduced a twosome new to me—the Pardoe Sisters, who sang throughout in a not too accurate unison.

—Tony Brown.



JOHNNIE RAY and the Beverley Sisters (above) are currently topping the bill at the London Palladium. "Ray's biggest impact was with his comparatively new 'Forget Me,'" says Bill Halden in his review on the night.

GEORGE LEWIS

—emotional jazz at its best

ON the way to London's Stoll Theatre on Sunday to hear George Lewis, my feelings were somewhat mixed.

A lot of jazz had poured into my brain since the not-so-distant days when I considered the Lewis-Bunk Johnson school the only true jazz.

With my present more



catholic tastes, could Lewis recapture my allegiance? The answer, after four bars of that pellucid clarinet, was a resounding "Yes."

There is a superb clarity about everything Lewis plays. His is emotional jazz at its best, and only once (on "Over The Waves" at the first concert) did it border on the sentimental.

The liquid swoops, staccato runs, ethereal top notes and gurgling low register combine to produce melody which flows and makes sense.

The first half of each programme comprised a short set from the Ken Colyer Jazzmen, two numbers from pianist-blues singer Bob Kelly, and an interminable session of the most abysmal skiffle.

The skiffle group sounded as bored as it looked, and had as much life as my grandfather—and he's been dead for 30 years.

High spots

Joining the Colyer band after two choruses of "Basin Street Blues," Lewis played "Weary Blues," "Bugle Boy March," "Careless Love," "Ice Cream," "Burgundy Street Blues," "Over The Waves," "The Old Rugged Cross," "If Ever I Cease To Love," "Corinne Corinna," "By And By," "The Saints" and "Auf Wiedersehn."

High spots were the wonderful solo "Burgundy Street" and a moving version of "The Old Rugged Cross."

New numbers heard at the second concert were "Panama Rag," "High Society," "Tahomango Blues," "Red Wing," "St. Philip Street Breakdown" and "St. Louis Blues."

Ken himself had played extremely well during the first house. His band had played well enough, although drummer Colin Bowden was far too loud.

At the second concert, they sounded ragged and jerky. The tuning was highly suspect, and both Colyer and trombonist Mac Duncan joined Bowden in try-

Pat Brand's



ON THE BEAT

"I HAVE often wondered, had I been asked to play for Shakespeare, what devices I would have used to impress him."

The speaker: Duke Ellington. The result: A jazz suite, to be premiered at New York's Town Hall on Sunday week (28th), and dedicated, appropriately, to the Stratford Shakespearean Festival of Canada.

Title: "Such Sweet Thunder," taken from "A Midsummer Night's Dream," Act 4, Scene 1.

STILL TEARS FOR RAY

THREE schoolgirls sat in front of me at the London Palladium on Monday, took one look at the stage and burst into tears!

Yes, you've guessed it. Johnnie Ray was back for another Variety season at the Palladium.

And so were his faithful fans. Perhaps they didn't produce the same bobby-soxer scenes that made the "Cry Guy" front page news in March, 1953, but they showered him with roses and presents.

This is Ray's fourth visit to the Palladium, which must be some sort of record, and it shows that he hasn't been submerged in the current crop of gaudy-looking rock-'n'-roll singers.

Content

He seemed quite content to rely for most of his 45-minute set on the well-tried favourites.

He ended his act, of course, with "Little White Cloud" and "Cry" but the biggest impact was with his comparatively new "Forget Me" which produced such screams of "Never" from his fans.

It was left to the three Beverley Sisters to keep the Union Jack flying in a very good—if rather Americanised—supporting bill.

With their usual polished act they soon put the packed West house in a party mood. They even managed to introduce a pantomime atmosphere with their own "Yes-No" interludes and succeeded in getting the audience yelling their heads off.

Calypso

For their customary "naughty" song, they had a new number "This is What She Gets" written in a mild calypso flavour.

They wrote the number themselves and it was arranged by NDO arranger Alan Roger.

Only criticism was they insisted on singing again their theme song "Sisters" which to me is getting rather overdone, although it perhaps has a certain topicality at the moment with the rumours about Teddy's forthcoming marriage.

Sax in school

The sax is going to school. Not as a pupil, but as a teacher of the fact that (a) it can play other than rock-'n'-roll and that (b) music can be fun.

It is David McKinnon's idea. And he has gathered together Ralph Bruce (alto), Barry Gold (tenor), and Jay Langham (baritone)—all of whom have first-class classical experience—into the David McKinnon Saxophone Quartet.

Party doll

Bob Dawbarn, in the MM of March 9.

PAT BOONE

Why baby why

HLD 8404 Q 72243

78 r.p.m. 45 r.p.m.

They gave their first recital at a North-London school recently, and have already been rebooked.

Their repertoire, ranging from Schumann's Scherzo for Quartet to Ibert's Little White Donkey, held the kids enthralled.

And there's a chance that the LCC will sponsor the Quartet as part of its general educational scheme.

This is a slump? DESPITE Bill Simon's report last week of fears that the disc boom may be coming to an end in America, he himself sees no immediate sign of it.

As Associate Music Editor of "The Billboard," he's receiving 140 singles and 75 LPs for review.

Every week.

After 17 years

HERE, of course, they do things differently. The major companies are again beseeching reviewers to accept fewer discs.

Blaming purchase tax. Which has been with us for 17 years.

TV marches on

WITHIN the next twelve months there will be an increase in television time from all stations. So predicted ITV producer Bill Ward last week.

He was speaking at the eleventh annual dinner of the Music Publishers Contact Personnel Association, at which the producers of ITV were the guests of honour.

All this, said Joe Roncoroni, the Association's honorary president, was good news for song pluggers. Especially when coupled with the BBC's recent decision to combat TV and Radio Luxembourg with a greater emphasis on popular music and Variety shows—"a policy," he pointed out, "which we have been advocating for years."

A policy which the Melody Maker has also been advocating for years. . . .

Contact!

"THE music business is like a bath. When you've been in it some time, it isn't so hot."

"It took one songwriter I know 15 years to find out he had no talent. By that time he couldn't give it up. He was too famous."—Chairman Leslie Osborne, speaking at the MPCPA Dinner.

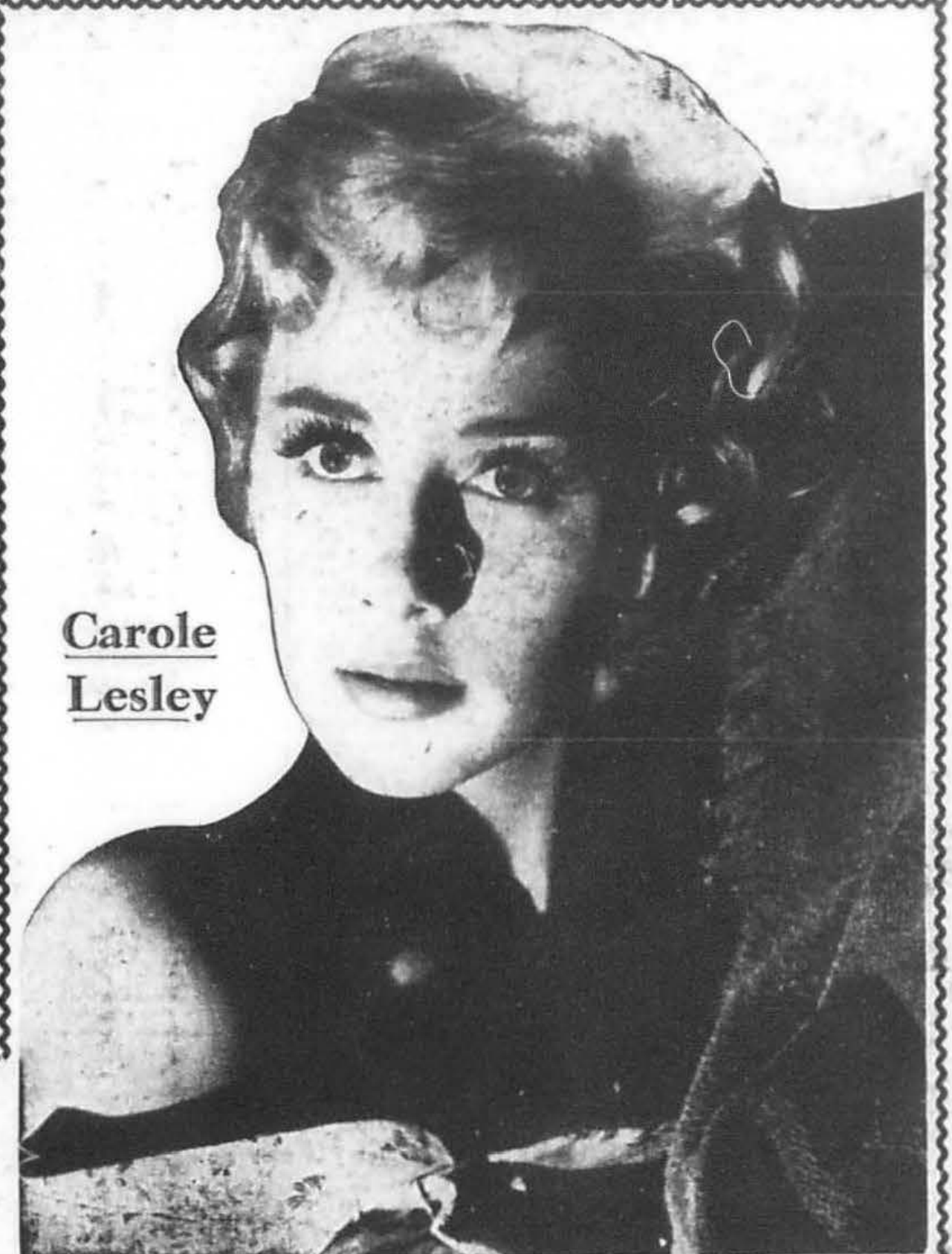
"I don't see colour television coming for another 12 or 15 years."—TV producer Bill Ward.

"No wonder the Government can afford to take the entertainment tax off. All the theatres are shut."—Jimmy Wheeler, at the same event.



ACTOR

In his next film Frankie Vaughan won't sing at all.



Carole Lesley

New career for Frankie

IT looks like the start of a new career for singer Frankie Vaughan, seen left in a scene from his first full-scale film role in "These Dangerous Years."

Vaughan sings three songs in the film, but they are merely incidental to his characterisation as a delinquent who rebels against Army life, shoots a bullying comrade and goes on the run.

According to producer Anna Neagle, Vaughan is a surprisingly good straight actor, and the heavy dramatics of "These Dangerous Years" have given him plenty of scope to exercise his hitherto unsuspected talent. So confident is she that he has a promising screen future that she has already signed him for a part in another film, to commence shooting in October. And in this, Vaughan will not sing at all.

Wendell Corey share starring honours. Presley has also been signed by MGM for "Jailhouse Rock."

Bing

IN "Man On Fire," Bing Crosby doesn't sing a note. He shrugs off possible a director's disappointment with: "If they don't like it, then it means that I haven't done a very good job of acting."

Fortunately, Bing hasn't turned his back on Tin Pan Alley. "I enjoy musical pictures," he says. "And if I'm offered a good one, such as 'High Society,' I certainly will

accept. But I think I've reached the stage in my career where I must do other types of roles if I'm going to stick around."

Crosby himself settled on "Man On Fire" and brought it to producer Sol C. Siegel's attention. It concerns the effect of a divorce on a young boy.

Theme song

THE Peter Knight Singers put over the theme song of "The Little Hut" on the soundtrack. Song was composed by Eric Maschwitz and Marcel Stellman, with a lyric by Peggy Cochrane (Mrs. Jack Payne).—Tony Brown.

Dancer

Co-starred with Frankie in "These Dangerous Years," 21-year-old Carole Lesley (above) also got her film chance via Show Business. She was at one time a dancer at the Cabaret Club.

And coincidence doesn't end there. Back in the days when Vaughan (known then as Francis Abelson) was a commercial artist who dreamed of being a famous singer, he rented a flat over a tailor's shop in Soho. When he packed his grip and moved out in search of fame, an 18-year-old model moved in. She was called Leslie Carroll. Later, she switched her name around and caught up with Vaughan in "These Dangerous Years."

Earful

WE are in for an earful of Elvis Presley in his new Paramount film, "Loving You." He is due to wriggle his way through ten original songs, including "Hot Dog" and "Let Me Be Your Teddy Bear." Elizabeth Scott and

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Dallas

WE are in for an earful of Elvis Presley in his new Paramount film, "Loving You." He is due to wriggle his way through ten original songs, including "Hot Dog" and "Let Me Be Your Teddy Bear." Elizabeth Scott and

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by Hubert W. David

IT is always good practice to take a published song. Ignore the lyric and set about writing a new set of words to the melody. In this way you will learn what a big part is played in a successful song by the placing of the title itself.

As you will have realised, the title of the song does not necessarily have to be the first phrase of a refrain, but it does usually make its appearance in the first two or three lines of the lyric. There are cases too, where it hangs fire until the fourth line, but in this case a triple rhyming formation has been set up in the first three lines.

When writing a lyric to an existing melody it is necessary to study the characteristic of the tune. It would be no good using a title such as "By The Thames At Kew" when the melody had a decided Irish flavour. This may be a silly example, but it does serve to explain what I mean.

Quite a few of our established songwriters are given the chance today of constructing English lyrics for Continental tunes. The first chore for this sort of job is to secure an exact translation of the German, French or Italian lyric or whatever it may be. Nine times out of ten the translation of the foreign wording contributes little to the British lyric writer's task—except that it does give the atmosphere.

You must remember that just as English songs rely a great deal on colloquialisms so every foreign language has an idiomatic use in song for this is the best way to get the man in the street interested.

Swedish origin

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

MANY British writers have been tackling this "soling and heeling" job in the past few years. John Turner, Geoffrey Parsons, Sonny Miller are names that spring to mind. But perhaps the most successful exponent of this specialised brand of songwriting has been Paddy Roberts.

Last year a Swedish tune gave him his greatest hit. "Lay Down Your Arms" not only established Paddy as a top writer but Anne Shelton's record also put her name back in the neons.

I have been analysing the lyric of a new Paddy Roberts venture. At the beginning of the year he decided to take a trip over to Germany mostly for pleasure but with an eye to any business opportunity that might present itself. In Frankfurt he came across a melody by the well-known German composer Horst Heutz Henning.

... and one from Germany

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

NOW if you hear this melody without the lyric, I'll wager it conjures up a picture of a happy gathering round an inn table with glasses held high in a toast. And what more natural that the toast should be: "Absent Friends"? This is exactly the title Paddy has chosen for the number and he has married his lyric to the German melody with that skilful ease which attends all his lyrical works.

"Absent Friends" is being handled by Francis Day and Hunter, Ltd. who put "Lay Down Your Arms" on the top rung last year. And to complete the "family" circle, Anne Shelton again makes the No. 1 disc for Philips.

Listen to that melody. Doesn't it ooze the sentiment of the words which Paddy Roberts has written? I hope you will learn and profit from my remarks about matching lyrics to existing melodies. Try one out for yourself.

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended April 13, derived from information supplied by 21 leading record stores.

Table with columns: This week, Last week, Title, Artist, Label. Lists top 20 discs including 'CUMBERLAND GAP', 'YOUNG LOVE', 'DON'T FORBID ME', etc.

Two records "tied" for 6th and 10th positions. Three records "tied" for 17th position.

STORES SUPPLYING INFORMATION FOR RECORD CHART. Lists various record stores and their locations.

THIS copyright list of the 24 best-selling songs for the week ended April 13, 1957, is supplied by the Popular Publishers' Association, Ltd.

Table with columns: Rank, Title, Artist, Label. Lists top 24 songs including 'YOUNG LOVE', 'DON'T FORBID ME', 'HEART', etc.

Two titles "tied" for 19th position.

A—American; B—British; F—Others.

BRITAIN'S TOP JAZZ RECORDS

Table with columns: Location (London, Glasgow, Birmingham, Manchester, Belfast), Record Title, Artist, Label. Lists top jazz records in various cities.

DISC NEWS

AN informal party was held by the directors and staff of Pye-Nixa this Tuesday to celebrate the company's first No. 1 record hit. This is Lonnie Donegan's "Cumberland Gap," which entered the Hit Parade at No. 6 and reached top position within two weeks.

A rush release of the record in America has been made by Mercury Records.

THE forthcoming Pacific Jazz Record date in Germany will feature, along with Gary Crosby, the Kurt Edelhagen Orchestra with Bud Shank and Bob Cooper.

ALL the musical performances at this year's Newport Jazz Festival will be recorded on Norman Granz's Verve label, to be issued as a five-album package in September.

LOUIS ARMSTRONG has completed the recording of both music and announcements for his giant Decca project "The Louis Armstrong Story," which will be released as a four-volume LP. In addition to Louis' regular band, a studio orchestra was employed, with Yank Lawson prominently featured and playing King Oliver's parts on certain sides; Bobby Haggart playing bass and recreating some of the old Hot Five arrangements, and by Oliver reconstructing some of the later big band arrangements of the 1929-34 period.

AL COHN and Zoot Sims recorded a new Coral LP in which each of them doubles on clarinet and tenor.

Due to an advanced press date, we are unable this week to give "Variety's" list of America's Top Tunes.

Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, or an answer to a songwriting query. Must bear name and address of the sender, and must be accompanied by s.a.e. The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until May 4, 1957, for readers in Britain; until June 4, 1957, for foreign and Colonial subscribers.

BRON'S P.O. BOX 46, 29-31 OXFORD STREET, LONDON, W.1. Nearest Station—Tottenham Court Road. Lists various music titles and prices.

LISTEN TO MITCHELL (WHEN MEXICO GAVE UP THE RUMBA) TOROK Singing his TREMENDOUS NEW HIT RECORD PLEDGE OF LOVE In the JACK JACKSON SHOW next Sunday Also recorded by KEN COPELAND on LONDON HLP. 8423 B. FELDMAN & CO. LTD., 23 Denmark St., W.C.2. Tel.: COV 2091

CALL SHEET (Week commencing April 21) Lists various music venues and events across different cities like London, Manchester, Glasgow, etc.

POP DISCS

ANITA O'DAY: Just One of Those Things; Gypsy In My Soul; The Man I Love; Frankie And Johnny; Anita's Blues; I Cover The Waterfront; You're Getting To Be A Habit With Me; From This Moment On; You Don't Know What Love Is; There'll Never Be Another You; Just Friends; I Didn't Know What Time It Was; Let's Fall In Love. (Columbia Chief Series 33CX 10068.)

THIS excellent LP might just as easily have been reviewed with the jazz records—in fact, I think it will appeal more to the jazz fans than the pop-buying public.

Take the accompaniments. On four tracks Anita has Arnold Ross (pno.), Barney Kessel (gtr.), Monty Budwig (bass) and Jackie Mills (drs.); on four more, Bud Lavin (pno.), Budwig (bass) and John Poole (drs.); and on the rest, Jimmy Rowles (pno.), Tal Farlow (gtr.), Leroy Vinnegar (bass) and Larry Bunker (drs.).

Miss O'Day herself displays an enviable technique and takes off on some superb improvisational tangents.

She is obviously influenced by a number of singers. At times—on "The Man I Love," for example—she gives us pure Billie Holiday. At others there are touches of Ella and in spots she reminds me of Annie Ross.

There is not a bad track on the disc. My own favourites are "I Cover The Waterfront," "Anita's Blues" and "You're Getting To Be A Habit."



TOMMY STEELE STAGE SHOW: Giddyup A Ding-Dong; Treasure Of Love; Honky-Tonk Blues; Razzle-Dazzle; Kaw-Liga Teenage Party; Wedding Bells; What Is This Thing Called Love?; On The Move; Rock With The Caveman. (Decca LP 1287.)

I AM sufficiently cynical to believe this one will sell a million while failing to find anything in the whole LP to justify such a sale.

From a musical point of view everything is wrong—pitching, tempo, timing of entries and diction.



● Tommy Steele



● Anita Day with disc jockey Bob McAnulty

ANITA IS SUPERB

No doubt the audience loved it. In fact, the girlish screams at first led me to believe the whole thing had been recorded on the big dipper at Battersea Fun Fair.

PATTI LEWIS: Your Wild Heart/A Poor Man's Roses. (Columbia DB 3923.)

PATTI LEWIS has recently returned to work after an operation on her throat. She tells me it has affected her voice and wonders how the public will take to this, the first record of the new Patti.

She does, in fact, seem to have an added power and resonance and sings very well on both titles. I prefer "Your Wild Heart." If

only because the lyric of "A Poor Man's Roses" smacks of Victorian melodrama.

The neat arrangements are by Eric Jupp, who also leads the orchestra.

MANTOVANI: Candlelight; You Stepped Out Of A Dream; Blue Fantasy; Merry-go-Round; Stradivarius; Gold And Silver Waltz/Brass Buttons; Longing; Heart Of Paris; Take My Love; Spring In Montmartre; Song Of Sorrento. (Decca LK4150.)

MANTOVANI is that rarity—a British musical personality with an international reputation. It is certainly difficult to imagine anyone beating him at his own polished game. If you like to relax by the fire

with your feet up while listening to romantic music, then this is the LP you have been waiting for. The Mantovani strings undulate through 12 smooth-as-silk arrangements.

It all sounds so easy—which is one way of paying tribute to the cleverness of Mr. M.

DICKIE BISHOP AND THE SIDE-KICKS: Cumberland Gap/No Other Baby. (Decca 45-F 10869.)

"CUMBERLAND GAP" is fast becoming the skiffers' "Saints." Following the Donegan and Vipers versions reviewed last week, we now have the best of the three.

The Sidekicks include a fiddle player who saws away like a square dance gigster trying to knock a bee off his nose. The general effect is one of considerable gaiety.

The reverse presents Bishop "doing a Presley" and throwing even more confusion among those poor innocents still trying to find the difference between skiffle and rock-n-roll.

by Bob Dawbarn

BILLY MAY: Calypso Dance/Plymouth Rock. (Capitol 45-CL 14763.)

BILLY MAY makes sure of getting into the act by waxing rock-n-roll on one side and a weird novelty calypso on the other.

It goes without saying that both are well played. "Plymouth Rock," incidentally, is not the number of the same name featured by Count Basie.

THE PLATTERS: On My Word Of Honour/One In A Million. (Mercury MT 143.)

THE PLATTERS are certainly among the best of the rock-n-roll vocal groups and these are typical examples of their work—right down to the plagal cadences hitherto monopolised by church choirs.

Both numbers are above-average rock-n-roll compositions.



THE KING BROTHERS: Heart/Steamboat Railroad. (Conquest CP 109.)

HONOURS here must go to orchestra leader Geoff Love, who has produced the best arrangement of "Heart" to date. It rocks along merrily, sung by the King Brothers almost entirely in unison.

The number already looks like being one of the top hits of the year. It is certainly getting plenty of plugs, although the show "Damn Yankees" boasts other and better tunes.

Reverse is a fast, swifty effort from the three brothers.

KURT EDELHAGEN AND HIS ORCHESTRA: Top Brass/You Go To My Head. (Polydor BM 6066.)

THREE top British jazzmen—Jimmy Deuchar (tpt.), Derek Humble (alto) and Ken Wray (tmb.)—are joining this, Germany's top band. They will find the standard very high.

On the evidence of these tracks, Edelhagen has one of the best groups this side of the Atlantic.

"Top Brass" is a swinging powerhouse number by German pianist Dr. Kowac and features good solos by trumpet and tenor and a really first-class one by trombone.

"You Go To My Head" presents a fine alto player.



● PATTI LEWIS.

The operation on her throat seems to have given her added power and resonance.

Fats grows on you

FATS DOMINO (LP) "Fats' Rock And Rollin'"

My Blue Heaven; Swanee River Hop; Second Line Jump; Good-bye; Careless Love; I Love Her; I'm In Love Again; When My Dreamboat Comes Home; Are You Going My Way?; If You Need Me; My Heart Is In Your Hands; Fats' Frenzy.

(London 12-in. HA-U2025)

"Carry On Rockin'" (LP)

The Fat Man; Tired Of Crying; Goin' Home; You Said You Love Me; Going To The River; Please Don't Leave Me; Rose Mary; All By Myself; Ain't That A Shame; Poor Me; Bo Weevil; Don't Blame It On Me.

(London 12-in. HA-P2041)

Antoine (Fats) Domino (voc. pnc.) with small band accomp. Am. Imperial.

WHICHEVER way you look at it, there's a lot of Domino about. Listening to his standard-play records in a casual way over two or three years, I've found that the best of them creep up on you.

And seeing him in films confirms what the records suggest; that Domino is an amiable-looking young man with a warm Southern voice and a very persuasive manner. Domino is R. & B., if you like, but he knocks spots off most of his rivals.

He seldom strays far from the melody, but the tunes—with the exception of the odd popular standard or traditional—are all blues-rooted things of his own; and his phrasing and inflections have the real blues character. His fast numbers are never too fast and never frantic.

Because of a sameness about material and presentation, particularly the band's stereotyped R & B contributions, these LPs become boring. No doubt 24 inches, containing that number of tracks, by Domino is too much—though the discs run for only 27 and 30 minutes respectively.

But the slow, plaintive "I Love Her," the faster "If You Need Me" and "Are You Going My Way?" (with its off-the-track rhythm), and the very lazy "My Heart" and "Goodbye" (which opens with a girl saying "Good-

bye, Fat Man"), all have much to recommend them.

"Careless Love" is given a medium-tempo, rather barrel-house treatment which introduces a muted trumpet solo—unusual for Domino.

And there are three instrumentals: a Yanceyish "Second Line Jump" with a lot of unadventurous tenor; a piano version of "Swanee River," done as a boogie after the style of Pete Johnson, but not so good; and "Fats' Frenzy," which has some hard-hitting piano and fair tenor.

"Are You Going..." was

released here long ago as "Little School Girl" (HL8063); presumably the new title is considered more respectable.

The second LP consists of a dozen Domino singles—all his own songs and a few of them already hits. He's at his best on the eight-bar blues, "Rose Mary," "The Fat Man" and "Don't Blame It On Me"; the rest are quite nice and sober, and he demonstrates his piano beat on the bouncy "All By Myself."

Max Jones

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ALL THE JAZZ AT EASTER!
FOLLOW THE CROWD... to the club the "Daily Mail" (Kenneth Allsop) and "News Chronicle" (Leslie Maltry) both raved about last week's "Jeff Kruger's" "JAZZ AT THE FLAMINGO," 33-37, Wardour Street, W.1.
"Britain's shrine of modern music"
***"EASTER JAZZ FESTIVAL" with every leading British modernist, in person: Johnny Dankworth "the jazz couriers"
tony kinsey quintet: harriott, efford, leage, blannin
*EASTER SAT. (20th) at 7.30: debut: dizzy reese quintet: phil seaman, benney green, etc.
*EASTER SUNDAY (21st) at 7: tony kinsey quintet "the jazz couriers"
co-led by ronnie scott, tubby hayes
*EASTER MONDAY (22nd) at 7.30: don rendell jazz six: ross, moule, shaw, watts, kevin
"all-star jam session": scott, reese, kinsey, hayes, leage, blannin
*WEDNESDAY (24th) at 7.30: "the jazz couriers"
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Jeff Kruger's FLORIDA CLUB, Cafe Anglia, Leicester Square. THIS SATURDAY (20th), 7.30-11.15 After last Saturday's sensational session, another tremendous bill! Back by demand! The outstanding "Jazz Couriers," co-led by Ronnie Scott, Tubby Hayes, with Shannon, Cecil, Eviden. Also "Salute to West Coast Jazz," presenting debut: Buddy Featherstonhaugh pianoles Quintet, introducing Kenny Wheeler (trumpet), Bobby Wellins (tenor). Your compere: Bix Curtis. Come early and hear every set

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Mapleton Restaurant, 39, Coventry Street, W.1. SENSATIONAL EASTER PROGRAMME

FRI., 8-11: The ALLAN CANLEY Trio, with great tenor battle with Kenny GRAHAM - Rex MORRIS, Eddie Harvey. Plus the Hank Shaw Quartet.

SAT., midnight to 7 a.m.: CLUB "M" SPECIAL ALL-NIGHTER. Seven hours of sensational modern jazz with TUBBY HAYES and Trio, plus guest stars. DON'T MISS THIS ONCE ONLY ALL-NIGHTER.

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Doric Rooms, 10, Brewer Street, W.1. Sat. night is Basie Night.

SAT., 7-11.30: In the coolest atmosphere in Town—we have the greatest ventilation system in clubland—coupled with the greatest in modern jazz. HARRY KLEIN, VIC ASH Quintet, with Don Lawson, Phil Bates, Eddie Harvey; plus the Allan Canley Quartet, with Kenny Graham (The Cubist), Sammy Stokes, Stan Jones. ALL patrons visiting the Basie will be entitled to REDUCED ADMISSION on the CLUB "M" ALL-NIGHTER, TONIGHT. We're going back to the Tavistock soon.

CLUB HALEY
ROCK! ROCK! ROCK! Mapleton Restaurant, 39, Coventry Street, W.1. TWO EXTRA ROCK-'N'-ROLL SESSIONS EASTER WEEK. Here's the full programme: Thursday night, 8-11; Special! Saturday, 8-11; Sunday afternoon, 3-6; Sunday evening, 7.30-11; Holiday Monday, 8-11. Special reduced prices for members. "LO DON and his RAVIN' ROCKERS, plus a hundred and one guest stars.

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ALL CHEAM memberships valid. THAMES HOTEL, Hampton Court: MIKE DANIELS DELTA JAZZMEN. Listen Jive. Licensed. 8-11 p.m.
ALL NIGHT SESSION. GOOD FRIDAY, 12 MIDNIGHT-7 a.m. SATURDAY MORNING, WITH CY LAURIE BAND, GRAHAM STEWART'S SEVEN, BILL BRUNSKILL'S JAZZMEN, SKIFFLE GROUPS, MANY GUEST ARTISTS. 10/- MEMBERS. 10/- GUESTS. ON SALE AT CY LAURIE JAZZ CLUB OR "PHONE GERRARD 6112. USUAL EVENING SESSION, WITH CY LAURIE BAND, 7.15-10.45.

AT LEWISHAM, South London Jazz Club, no meeting Good Friday. Next week: Teddy Layton's Jazzband.

AT THE SKIFFLE CELLAR, 49 Greek Street: THE CITY RAMBLERS plus the Spiders Skiffle Group; blues and boogie piano, David Quara.
BIRDLAND, Dengelew Studios, Chadwell Heath, 7.30-11.30. Licensed bar. RONNIE ROSS and All-Star Group.

CROYDON JAZZ CLUB, Star Hotel, London Road, 7.30-10.30: GRAHAM STEWART'S SEVEN, plus PETE CURTIS Quartet.

EALING: CLOSED Good Friday. Next week: Jack Elliott, Derroll Adams, Southern Stompers.

ERIG SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, 640, High Road, Leytonstone.

HOT CLUB OF LONDON. We are open SUNDAY and FRIDAY. TONIGHT at 7.30: TERRY LIGHTFOOT JAZZMEN.—Shakespeare Hotel, Powis Street, Woolwich. See also SUNDAY Club.

MODERN MUSIC Club, Gerrard Street: Jazz, Rock, Skiffle, etc., 6-11 nightly.

PARK LANE Jazz Club, Croydon. GOOD FRIDAY, 7.30: DICK CHARLESWORTH JAZZ BAND, ANACONDAS SKIFFLE. Admission 2/-.

RED LION, SUTTON: No session tonight. Back next week.

ROCKIN' AT THE MANOR, MANOR HOUSE, Special session tonight: ROCK-'N'-ROLL MARTYRS, 7.30-11.

WHETSTONE, Society Jazzmen at the "BLACK BULL," 8-10.30.

SATURDAY
AT THE SKIFFLE CELLAR, 49, Greek Street: THE CITY RAMBLERS plus the Jay-Dee Skiffle Group.
BOURBON STREET JAZZMEN and Skiffle Group playing at the "U.S.A.F. CLUB," Collier's End Herls. Members only.

SATURDAY—contd.

BECKENHAM JAZZ CLUB: SETH MARSH'S JAZZ BAND, HELL'S ANGELS SKIFFLE. —Harvey Hall, Fairfield Road (off High St.), Beckenham.

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

DENHAM VILLAGE HALL: Fraydian Jazzband, 7.30-10.30.

HARRINGAY JAZZ CLUB: STORYVILLE JAZZ BAND, 3 free E.P. records tonight!

KEN HINE, Co-Operative Ballroom, Peckham, Jiving.

MODERN MUSIC Club, Gerrard Street: Jazz, Rock, Skiffle, etc., 6-11 nightly.

RICHMOND: MIKE PETERS' JAZZMEN. —Community Centre, opposite Ritz Cinema.

WHITTINGTON HOTEL, Cannon Lane, PINNER (buses 299, 183; Tubes South Harrow or Pinner): MIKE DANIELS DELTA JAZZMEN, 8-11 p.m. Licensed bar.

WOOD GREEN: TERRY LIGHTFOOT JAZZMEN.

SUNDAY

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

AT THE ROYAL FOREST HOTEL, CHINGFORD, 7.45-10.45: BOURBON STREET RAMBLERS, plus Skiffle Group. Members 3/6, guests 5/6.

AT THE SKIFFLE CELLAR, 49, Greek Street: THE DICK BISHOP SKIFFLE GROUP, plus the Wayfarers

CARLTON HALL, ERITH, 7 p.m.: Lennie Hastings and the Celtic City Jazzband and the Buck Town Skiffle.

CY LAURIE Jazz Club: LATE EVENING SESSION, 8-MIDNIGHT, WITH CY LAURIE BAND, COTTON PICKERS SKIFFLE.

DAVE CAREY JAZZ BAND at the Bedford Hotel, Balham Station. Sunday, April 28.

DICK CHARLESWORTH Jazzband, Derby Arms, E. Sheen.

ENFIELD JAZZ CLUB, "The Barn," Ponders End, presents the COLIN SMITH JAZZMEN.

FIRST SHUFFLE, Sunday, May 26: RIVER CITY JAZZMEN, GRAHAM STEWART'S SEVEN. Tickets 17/6 or pay off.—Pete Payne, 213, Bromley Road, S.E.6.

HOT CLUB OF LONDON, 7 p.m.: GRAHAM STEWART'S SEVEN, with Pete Curtis Folk and Blues Quartet.—Shakespeare Hotel, Powis Street, Woolwich.

KENSINGTON, "COLEHERNE," Earls Court: HARRY WALTON'S RAGTIME BAND.

MODERN MUSIC Club, Gerrard Street: Jazz, Rock, Skiffle, etc., 6-11 nightly.

PARK LANE Jazz Club, Croydon: SETH MARSH JAZZ BAND, DISCORD SKIFFLERS, 7.30. Admission 2/-.

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

ROCKIN' AT THE MANOR, Manor House (opposite Tube), N.4. Rock-'n'-roll to the ROCK-'N'-ROLL MARTYRS, 7.30-11. See Friday.

SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath, 7-10 p.m.: RON LESLEY'S JAZZ BAND.

STAINES: TRADITIONAL Chicago Jazzmen.—Boleyn Hotel, 7.30.

WOOD GREEN: THE GATEWAY JAZZ BAND from Carlisle.

MONDAY

AT THE SKIFFLE CELLAR, 49, Greek Street: THE CITY RAMBLERS plus BOB GORT SKIFFLE GROUP, 7.30-midnight

BATTERSEA JAZZ CLUB, at "Stanley's" (near Town Hall), 7.30. Buses: 45, 77, 168, 169. TEDDY LAYTON'S JAZZ BAND with TREVOR WILLIAMS.

CY LAURIE CLUB: GRAND EASTER MONDAY SESSION, WITH THE ALEX. REVELL BAND, 7.15-10.45.

DICK CHARLESWORTH Jazzband, Wandsworth Town Hall.

MODERN MUSIC Club, Gerrard Street: Jazz, Rock, Skiffle, etc., 6-11 nightly.

NEW DOWNBEAT CLUB

Manor House (opposite Tube), N.4: 44 hours of the best in jazz! Stupendous Easter Holiday attraction! The complete BASIL AND IVOR KIRCHIN BAND, singer TONI SHARPE; plus JACKIE SHARPE QUINTET. Licensed bar. 7.30-12.

OWEN BRYCE Band—Bull Hotel, Birchwood, Swanley.

PARK LANE Jazz Club, Croydon. BANK HOLIDAY, 7.45-11.30. Licensed bar. Three bands: SETH MARSH JAZZ BAND, SAFFRON VALLEY SKIFFLE and the ANACONDAS SKIFFLE. Admission 2/6.

SENSATIONAL CHAS. McDEVITT Skiffle Group (direct from the Festival Hall), with PORCUPINE JAZZMEN.—Thames Hotel, Hampton Court.

SOUTH ESSEX RHYTHM CLUB, closed Easter Monday.

TUESDAY

AT THE SKIFFLE CELLAR, 49, Greek Street: THE VIPERS SKIFFLE GROUP, plus guests.

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

BROMLEY, KENT, "White Hart," 8-11 p.m.: CHRIS BARBER'S JAZZ BAND with Ottillie Patterson.

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

FALDONWOOD: NORTH DOWN STOMPERS.—Falconwood Hotel, S.E.9.

PORTY-FOUR CLUB closed tonight.

HARROW JAZZ CLUB, British Legion Hall, Northolt Road, South Harrow: ALEX. WELSH DIXIELANDERS.

MODERN MUSIC Club, Gerrard Street: Jazz, Rock, Skiffle, etc., 6-11 nightly.

SOUTHALL, "White Hart": Sensational DON RENDELL JAZZ SIX.

STREATHAM JAZZ Club, Bedford Hotel, Balham Station: DAVE CAREY JAZZ BAND. See also Sunday column.

TONIGHT, the "WHITE HORSE," WILLESDEN: The ROCK-'N'-ROLL MARTYRS, Start 8 p.m.

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

WOOD GREEN: GRAHAM STEWART'S JAZZMEN.

JAZZ CLUB CALENDAR

WEDNESDAY

ALEX. WELSH Jazzband, "White Hart," Southall.

AT THE SKIFFLE CELLAR, 49, Greek Street: NANCY WHISKEY NIGHT, with NANCY and her Group and guests.

BOURBON STREET JAZZMEN and Skiffle Group, "High Spot," Walton-on-Thames.

CHAS. McDEVITT Skiffle Group, with guests, at "Princess Louise," Holborn.

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

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

DICK CHARLESWORTH Jazzband, Purley Hall.

HARRINGAY JAZZ CLUB, 49, Willingdon Road, Westbury Avenue, Turnpike Lane: TEDDY LAYTON'S JAZZ BAND.

KLOMP KLUB, Merryhill's Hotel, Oakwood Tube: Great session. Two groups.

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

MODERN MUSIC Club, Gerrard Street: Jazz, Rock, Skiffle, etc., 6-11 nightly.

ORGAN INN, EWELL, 8 p.m.: BRIAN WHITE'S MAGNA JAZZ BAND.

ST. ALBANS JAZZ CLUB, Market Hall, St. Peter's Street: WELCOME RETURN SANDY BROWN'S JAZZ BAND.

THURSDAY

A DOUBLE BAND SESSION, ENFIELD JAZZ CLUB, 7.30-10.30. "The Barn," Ponders End

BOURBON STREET JAZZMEN, plus SKIFFLE GROUP and JUBILEE JAZZMEN.

AGAIN! RIVERSIDE SKIFFLE, Swan, Manor Road, Walton-on-Thames.

A ROCK-'N'-ROLL session, with RORY BLACKWELL'S BLACKJACKS, at Studio '51, 10/11, Gt. Newport Street, Leicester Square.

AT THE MANOR HOUSE, N.4 (opposite Tube): The JOHNNY MAKIN'S SKIFFLE GROUP, featuring singing sensation KASEY CLARK, commencing 7.30. Members 2/6, guests 3/6.

AT THE SKIFFLE CELLAR, 49, Greek Street: THE CHAS. McDEVITT SKIFFLE GROUP, plus guests.

AUTHENTIC New Orleans Jazz, 7.30-10.30, British Legion Hall, Elder Avenue, Hornsey.

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

MODERN MUSIC Club, Gerrard Street: Jazz, Rock, Skiffle, etc., 6-11 nightly.

ORPINGTON: NORTH DOWN STOMPERS.—Civic Small Hall.

ROUNDHOUSE, WARDOUR STREET featuring ALEX. KORNER, and GYRIL DAVIES. Guests: JACK ELLIOTT and DERROLL ADAMS.

WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Albans Road: ERIC SILK AND HIS SOUTHERN JAZZ BAND.

JAZZSHOWS in association with Paddy McKiernan
PRESENT THE
Final Appearance in England of
GEORGE LEWIS
accompanied by
KEN COLYER'S Jazzmen
with
TERRY LIGHTFOOT'S JAZZMEN
and
MIKE DANIELS' DELTA JAZZMEN
SUNDAY, APRIL 28 at 7 p.m.
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On SUNDAY, 12th MAY at 5.0 & 8.0 p.m.
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THE JUBILEE JAZZMEN
SUNDAY
THE STORYVILLE JAZZMEN
MONDAY
THE STORYVILLE JAZZMEN
WEDNESDAY
THE STORYVILLE JAZZMEN
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CHRIS BARBER JAZZ BAND
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Crescent Cinema, Leatherhead (3203)
Two Concerts 5.30 & 8 p.m. 4/- 5/- 6/-
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JAZZ DISCS

reviewed by

Max Jones

Edgar Jackson



JOHNNY HODGES (EP)
Perdido; Rosa Room
(Columbia-Clef SEB10058)
Hodges (alto); Arthur Clarke (tr.); Harold Baker (tp.); Lawrence Brown (tmb.); Leroy Lovett (pno.); John Williams (bass); Louis Bellson (drs.). Am. Norgran. Circa early 1955. USA.

THESE come from the same session as Johnny Hodges' "Mood Indigo" and "Squatty Moo" issued last September on Columbia-Clef EP SEB10039.

Though the session took place only about a couple of years ago, the music is mid-period jazz. And it is not surprising, for not only Hodges but his two chief front-line supporters, Harold Baker and Lawrence Brown, were long stalwarts of the Ellington orchestra. Hodges himself went as far back as 1928.

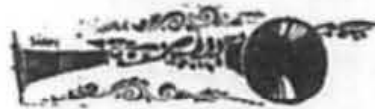
Pianist Leroy Lovett, too, though a younger man (he was born in 1919), has worked for a while with, as arranger, such mid-period jazz personalities as Luis Russell, Noble Sissle and Lucky Millinder.

Whether or not you are a mid-period fan, you are going to enjoy this record. Rabbit is at his best—soaring joyously and faultlessly through solos which, though long, never appear too long. And he is completely free from the tendency to gloss which at one time looked like marring an otherwise supreme artist.

Lawrence Brown had one of his best and wittiest days and the new boy, Arthur Clarke, though a little stiff, doesn't disgrace himself.

Best of all, however, is Harold Baker. Seemingly irresistibly tickled with the discovery that the harmonies of "Perdido" correspond with those of "Donkey Serenade," he treats us to a whole chorus of it just to prove it.

But the point about the side, and "Rosa Room"—even better by a short head—is that both swing as few other small group records ever have—a joy for which all concerned can claim an equal share.—E. J.



SAMMY PRICE (EP)
Jelly Roll Junior Blues; D'Accord
Mon Pote Boogie; Twelve O'Clock
Blues; Sad Blues.
(Columbia SEG7679).
Price (pno.). French Columbia.
22 256. Paris.

SAM PRICE has been heard on numerous British releases leading his own band, accompanying blues and gospel singers and, more recently, teaming with Sidney Bechet and also with Emmett Berry on Paris-made sessions. But this is the first of his solo records to appear here.

Price says that he plays plain blues, and that is what we have on this EP. He works with traditional material and follows the traditional blues methods; and though the pieces do not possess marked individuality, each has endearing tunefulness and the kind of beat and fullness which make a rhythm section superfluous.

"J. R. Junior," a nice, leisurely performance, reminds me in places of both Sullivan and Pete Johnson. "D'Accord" is a medium boogie played with authority; "Twelve O'Clock," another medium blues, employs enough ideas in both hands to keep us listening; and the reflective "Sad Blues" shows Price's affection for the old, simple blues.—M. J.

JIMMY YANCEY (EP)
At The Window; Boodlin'; Sweet
Patootie; The Rocks.
(Vogue EPV1203).

YANCEY was less accomplished technically than a great many of the blues pianists who found their way on to records, but he was a more considerable musician than most.

On the reckoning of the Chicago blues players themselves he was the father of boogie woogie; and in the slow blues vein he created a number of imperishable themes.

"At The Window"—heard in different guises on other Yancey records—is one of them, a slow and beautiful blues played here with extreme deliberation. "Boodlin'" is his famous and unique 8-bar tune, executed more surely on HMV under the title "Slow And Easy."

Two good familiar 12-bars—"Patootie," and the heavy-based "Rocks," complete a valuable release (from LDE166) by one of the most distinctive pianists that ever recorded.—M. J.



DUKE ELLINGTON AND HIS ORCHESTRA (EP)
Merry-Go-Round (a); Sophisticated
Lady (b); I've Got The World On
A String (c); Down A Carolina
Lane (d).
(Columbia SEG7677)
Ellington (pno.); Barney Bigard
(tr.); Johnny Hodges (alto,
sax.); Otto Hardwick (alto, base-
sax.); Harry Carney (alto, bar., ct.);
Freddie Jenkins, Artie Whetsel, Cootie
Williams (tp.); Lawrence Brown,
Juan Tizol, Joe Nanton (tmb.); Fred
Guy (gtr.); Wellman Braud (bass);
Sonny Greer (drs.). Am. Columbia.
(a), (b), (c) 15/2/55; (d) 16/2/55,
New York.
Previously issued (deleted) (a), (b)
Columbia CB591, FB2621; (c), (d)
CB625.

SO far as I am concerned, listening to this EP is like youth revisited. Ellington arrived in Britain three and a half months after these sessions took place, bringing with him the 13 men who had performed on them.

As luck had it, I was then at school in Regent Street, close to Oxford Circus, and it was a matter of minutes for me to get from class to the Palladium gallery queue.

Both compositions on Side One, the significant side of the EP, were featured at the Palladium, and I still remember the slight feeling of betrayal experienced by hard core Ellington supporters confronted with the sugariness of Hardwick and Brown on "Lady" and—much worse—of Brown's brarura "Trees."

The charm of much Ellington music depended on an interplay of hot and non-hot elements. "Lady," though most original, was entirely non-hot. Its advent upset Spike Hughes pretty badly, and this, and the whole question of Brown's addition to "the strength," spoiled his enjoyment of Duke's band for a time.

Ancient history now, of course, but it's brought to mind by the reissue of this controversial recording.

The fast "Merry-Go-Round" reveals a part of the unique timbre of Duke's brass. In person, though, it sounded about as different from this as Basie's does from his records now.

Jenkins, Brown and Bigard are heard briefly and Hodges, Williams and Carney improvise blues solos before the band re-enters for several brilliant choruses.

"World On A String," with a vibrant, deep-voiced Ivie Anderson vocal, is the more acceptable of the popular song treatments. Whetsel takes the first chorus muted, over saxophones and the characteristic Ellington beat of the period. After the singing, Brown's trombone takes over and there is some gobbling Cootie trumpet before the close.

"Carolina Lane," an interesting arrangement, though hardly inspiring, uses trombone lead, a heavy baritone foundation, growl trumpet and other Ducal touches to achieve a distinctive sound. But it is not a memorable track.—M. J.

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OSCAR PETERSON WITH COUNT BASIE (EP)
Extended Blues (a); Be My Guest
(b); Blues For The Count And
Oscar (c).
(Columbia-Clef SEB10060)

Peterson (pno.) with:
(a)—Basie (organ); Freddie Greene
(gtr.); Ray Brown (bass); Gus Johnson
(drs.).

(b)—Personnel as for (a), plus
Eddie Davis, Paul Quinichette (tr.).
(c)—Marshall Royal, Ernie Wilkins
(tr.); Davis, Quinichette (tr.);
Charlie Fowlkes (bar.); Paul Camp-
bell, Wendell Culley, Joe Newman,
Renaud Jones (tp.); Henry Coker,
Benny Powell, Jim Wilkins (tmb.);
Greene (gtr.); Jimmy Lewis (bass);
Johnson (drs.).
All Am. Clef. Summer, 1952. USA.



OSCAR PETERSON
Chattanooga Choo-Choo/Lullaby Of
Broadway
(Columbia-Clef LB10058)

Peterson (pno.); Herb Ellis (gtr.);
Ray Brown (bass). Am. Clef. Early
1954. USA.

I SHOULD warn those who may be tempted to get the EP solely on the outwardly intriguing idea of having Oscar Peterson teamed up with the Basie entourage that the stunt has only half come off.

Though "Be My Guest," which has Peterson taking the place of Basie as a team man as well as a soloist, shows very noticeably how much Basie's own shrewdly punctuating piano helps his band to swing, in all the items Oscar as a soloist is good.

He is less repetitive and more imaginative and swinging than he has usually been on his own, especially in such things as those 12 in "Peterson Plays" affairs. The Basie mode seems to have inspired him.

The misfit is the Count himself. I have never thought the organ an ideal medium for jazz, and not even Basie, who here splices, splashes and sprawls about on the instrument, can make me change my mind.

And in "Blues For The Count And Oscar" the tenor solo is out of tune. The numbers on the 78 rpm disc are adequate examples of Peterson's nimble technique. But the ideas are indifferent—in fact, to my mind, often downright corny.—E. J.



MANNY ALBAM-ERNIE WILKINS AND THEIR ORCHESTRA (LP)

Drum Suite; Dancers On Drums
(Wilkins) (a); Breasting
(Albani) (b); Chant Of The
Witch Doctors (Albani) (c);
Skinning The Valves (Albani)
(a); Cymbalisms (Wilkins) (c);
The Octopus (Wilkins) (b)
(HMV 12 in. CLP1107)

(a)—Al Cohn, Al Epstein, Sam
Marowitz, Hal McKusick, Sol Schlinger
(tr.); Conte Candoli, Joe
Ferrante, Bernie Glow, Joe Newman,
Ernie Royal (tp.); Urbie Green,
Tommy Mitchell, Fred Ohms, Chauncey
Welsch (tmb.); Marty Wilson
(vb.); Hank Jones (pno.); Freddie
Greene (gtr.); Buddy Jones (bass);
Gus Johnson, Ossie Johnson, Don
Lamond, Ted Sommers (drs.). Am.
Victor 5 3 56 USA.

(b)—Cohn, Epstein, Marowitz,
McKusick, Ed Wasserman (tr.);
Candoli, Ferrante, Newman, Royal,
Nick Travis (tp.); Jimmy Cleveland,
Mitchell, Ohms, Welsch (tmb.); Wil-
son (vb.); Ed Costa (pno.); Greene
(gtr.); Jones (bass); drs. as for (a).
Do. 6 3 56 USA.

(c)—Ray Beckenstein, Cohn
Epstein, McKusick, Jerry Sanfano,
Schlinger (tr.); Candoli, Ferrante,
Glow, Newman (tp.); Green, Mit-
chell, Ohms, Welsch (tmb.); John
Barrows, Jimmy Buffington (French
horns); Wilson (vb.); Costa (pno.);
Jones (bass); drs. as for (a). Do.
7 2 56 USA.

NOTWITHSTANDING the pre-
sentation of the orchestra
as their's, the 35-year-old, origi-
nally baritone saxist, Manny
Albani, from Samana in the
Dominican Republic, and the
same aged, St. Louis-born, alto/
tenor/arranger Ernie Wilkins,
come into this mainly as arrange-
rs—of a Suite for drums idea
by one Jack Lewis, who got his
initial inspiration from "Voodoo
Suite" with Perez Prado and
Snorty Rogers.

Music for everyone

Johnny Hodges

"Whether or not you are a mid-period fan, you are going to enjoy this record," says Edgar Jackson

ART TATUM (LP)

Honeysuckle Rose (Waller) (d);
Moonglow (Will Hudson, Eddie
De Lange) (d); I Got Rhythm
(Gershwin) (d); Begin The
Beguine (Porter) (c); Tea For
Two (Youmans) (c); Stormy
Weather (Harold Arlen) (a);
Gone With The Wind (Wright,
Magidson) (a); St. Louis
Blues (Handy) (c); Cocktails
For Two (Sam Coslow) (d);
Deep Purple (Peter De Rose)
(d); After You've Gone
(Creamer, Layton) (d);
Rosetta (Earl Hines) (c).
(Vogue-Coral 12 in. LVA9047)

(a), (b), (c)—Tatum (pno.); Am.
Decca. (a) 29 11 37; (b) 12 4 39;
(c) 26 7 40 Hollywood.

(d)—Tatum (pno.); Tiny Grimes
(gtr.); Slam Stewart (bass). Do.
May, 1944. New York.

Previous issues: (a) Brunswick
02564; (b) (d) 82772; (c) 82121;
(c) 04319, with "Tiger Rag"; (d) 01877, with "The Shout"; (d) 01862,
with "Emmaline."

THESE tracks are not pre-
sented as such, but they
still make a fitting tribute to
an entirely blind and truly great
pianist.

Art Tatum, who died last
November aged 45, was born at
Toledo, Ohio, on October 13,
1910.

All but three of the items have
been previously issued on 78 rpm
Brunswicks, which are still avail-
able (see discographical details
above).

The newcomers are from the
same sessions, and follow much
the same pattern as the others.
All of them have for long been
familiar to most true jazz lovers.
So little need be said, except to
quote from the sleeve note writ-
ten by Steve Race with that in-
sight and understanding which
have made his analyses of jazz
greats almost as interesting as
their subject themselves.

"In Tatum," says Race, "were
gathered all the qualities which
go to make a great musician:
artistry, inventiveness, technical
brilliance, subtlety, artistic self-
sufficiency, and the ability to
span all those sectarian divisions
which are created by (and for
the benefit of) lesser per-
formers."

To which may I please add my
humble Amen.—E. J.

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with John Coltrane, Philly Joe Jones

Just Squeeze Me; There is no Greater Love; How Am I to Know;
S'posin'; Miles' Theme; Stablemates

32-021 WOOD LORE—the Phil Woods Quartet
with John Williams, Mel Lewis

Woodlore; Falling In Love All Over Again; Be My Love;
On a Slow Boat to China; Get Happy; Strollin' with Pan

32-020 BENNY GREEN blows his horn
with Charlie Rouse

Sometimes I'm Happy; Laura; Body and Soul; Say Jack

20-082 SONNY ROLLINS Quintet
with Kenny Dorham, Elmo Hope

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BBC DANCE FESTIVAL IS A SELL OUT

ON THE AIR



The Ted Heath and Oscar Rabin Bands on stage.

by BOB DAWBARN

THE opening concert of the BBC's 1957 "Festival of Dance Music" lived up to the expectations of its star-studded bill.

Dominating the evening was the Festival's first rock-'n'-roller—Tommy Steele. As the evening wore on and still no signs of Tommy, the younger female elements became noticeably restless.

When at last he stumped on, gyrating stiffly like a man with two wooden legs, the screams drowned the whole of the opening number. The applause, however, was mixed with the noise from a very audible minority of boaters.

Mr. Steele finished his three numbers at about 9.45 p.m. and once the faithful realised they had had the evening's ration there was a steady teenage pro-

cession through the exits. It is difficult to pick out the highspots in what was for me a consistently entertaining programme.

Ted Heath, apart from the inevitable Jungle Drums, as usual came up with something special to confound the opposition. A comedy version of "Hound Dog" with Bobby Britton as a nineteenth-century Elvis Presley and Peter Lowe bringing the impersonation up to date.

Pick of the tops

Other peak moments which spring to mind were Betty Smith's very masculine, meaty tenor playing the swinging dixie of Alex Welsh. Johnny Worth's vocals with Oscar Rabin's Band, the professional assurance of Dennis Lotis and the polish of the Stargazers.

Vipers banned twice

NOT many groups get banned twice in one week, but it has happened to the Vipers Skiffle Group.

First ban was put up by the BBC on its latest Parlophone disc, "Maggie May."

The number, which is already in the Top Twenty best-selling records in Britain, was described in the MM's Pop Discs reviews last week as "a cleaned-up version of the song which will be familiar to all Liver-

poolians and former 'squad-dies.'"

Second ban was by Manchester Magistrates, who refused permission for the Vipers to appear at a Sunday concert at the King's Hall, Belle Vue, on May 5. No reason was given.

Comments the Vipers' London agent, Stanley Dale. "This is an amazing ruling, more so as the Magistrates are allowing us to present Rory Blackwell and his Blackjacks, a well-known rock-'n'-roll group."

Jack Teagarden offered tour of Britain

NEW YORK, Wednesday.—Top American jazz trombonist Jack Teagarden has been offered a tour of Britain later this year.

The deal is still in the "letter-writing stage" according to New

York agent Joe Glaser, but if the plans mature, Big T would lead a small all-star combo for the tour.

Four stars

Names hinted at in connection with the group have been Earl Hines (pno.), Bud Freeman (tnr.), Bobby Hackett (tpt.) and Pee Wee Russell (clt.).

No dates have yet been set, but provided an exchange agreement agreeable to both Unions is settled, then the band would probably be in Britain in September or October. Teagarden has never played in

Britain, but has passed through London when a member of the Louis Armstrong All Stars.

The 51-year-old trombonist has won both the Esquire and Metro-nome jazz polls.

The lucky 'Cats'

The "cats" who smoke cigarettes are going to be lucky. Black Cat, the famous pre-war gift-scheme cigarettes, are on the market again.

And one of the gifts is a record token exchangeable at any branch of Keith Prowse, Alfred Hays or Murdoch, or by post to Keith Prowse, who will despatch it free to any part of the United Kingdom.

BUDDY F.—FROM JAZZ TO ROCK

THE Buddy Featherstonhaugh Quintet, one of the country's top modern jazz groups, has been booked for a Butlin's summer season—to play rock-'n'-roll!

Buddy opens his season on May 25 at Clacton. He will still play a certain amount of jazz.

Other rock-'n'-roll groups booked will be led by Dennis Linley (Filey), Roy Reynolds (Pwllheli) and Les Clarke (Skegness).

Big bands

Butlin's this week also announced their big band bookings.

Teddy Foster and Harry Leader are to play their first Butlin's seasons at Filey and Pwllheli, respectively. Eddie Mendoza switches to Pwllheli, while Alan Kane comes in at Skegness.

Making return visits are Eric Winstone (Clacton), Val Merrill (Ayr), Al Freid (Pwllheli), Joe Daniels (Skegness) and Frank Sherry (Brighton).

Shirley Bassey due back on Friday

Shirley Bassey is due to arrive at London Airport at 9 a.m. on Good Friday after her phenomenally successful tour of New York and Las Vegas. She will be accompanied by her personal manager, Mike Sullivan.

She starts in Variety at Birmingham Hippodrome on April 29 and is scheduled to visit her home town of Cardiff for the week of May 13.

SONG PLUGGERS MEET FOR THEIR ANNUAL DINNER



Britain's songmen held their annual get-together on Friday at the Music Publishers' Contact Personnel Association's dinner at the Criterion Restaurant, London. Here, comedian Jimmy Wheeler (second left) shares a joke with (l.-r.) Stan Weightman (Macmelodies), Dennis Lotis and Jack Payne.

Cyril Ornadel signs Palladium pit men

CYRIL ORNADEL has fixed the personnel of the orchestra to take over from Eric Rogers at the London Palladium on April 28.

It will include five members of the Rogers Orchestra. They are Pat Dodd (pno.), Eddie Mordue (tnr.), Bill Hudson (bari.), Les Maddox (vln.) and Dennis Suthard (cello).

ROYAL VISIT

From Page 1

message to Count Basie saying that she had thoroughly enjoyed the band and hoped that it had had a happy tour.

Basie was breathless with excitement. "I just wanted to look into the box," he said. "But I didn't dare."

"I can't wait," he continued. "to ring my wife in New York and tell her. She'll never believe me."

The Basie Band is to give two extra concerts on Easter Monday before flying back to the States that night. It will play a matinee at the Coventry Theatre before rushing to London for a farewell concert at the Stoll Theatre.

For the show at the Stoll, Basie will present an entirely new programme and has had the band's music flown from America for the occasion.

Newcomers

Added to these will be Leo Wright, Johnny Oldfield and Stan Pickstock (tpts.), Gib Wallace, Tommy Cook and Eric Tann (tmps.), Bill Lewington, Peter Hughes, Frank Freeman (saxes), Dennis Bowden (bass), Sid Bartle (drs.), Reg Cole (vln.-leader) and Colbie Elmer, M. Cybula and E. Bryett (vlns.).

The orchestra's first engagement will be accompanying ATV's "Sunday Night At The Palladium" show. They start in Variety the following day (April 29), accompanying The Platters.

DATES WITH TANNERS

The Tanner Sisters are to appear in "The Benny Hill Show" on April 27. They have a Sunday concert at Scarborough this Sunday and appear at the Hippodrome, Manchester, for a week from April 29.

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