

Melody Maker

March 14, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

Johnnie
Ray

See Page 3

DANKWORTH
BAND FOR
NEWPORT

JOHNNY DANKWORTH will be Britain's music ambassador at this year's Newport Jazz Festival—the world's biggest jazz clambake.

This will be the first British band ever to star at Newport, and will also be the Dankworth outfit's first trip to the States.

Scroll for Satchmo



Voted the World's Top Trumpeter in the recent Melody Maker Readers Poll, Louis Armstrong is presented with a scroll to commemorate his victory by the M.M. Proractical Editor, John Dawson at Radio Y.A., Manchester, on Monday.

MARION RYAN IS
TV's 'NO. 1'

MARION RYAN is now the highest-paid singer on TV, claims her press agent Les Perrin.

She has just signed a three-year contract with Granada at a fabulous fee, which will increase annually.

Starting in October, she will televise once or twice a week, 36 weeks out of 52.

It is almost certain that she will now go into another major show, Granada Director of Light, Entertainment, Eddie Pola told the M.M. on Wednesday.

The M.M. pollwinning band will be going in exchange for Norman Granz's Jazz At The Phil unit, which is due here in May for a 14-day tour.

CLIMAX

The Newport Festival will climax a two-week tour starting on June 15, which will open with a concert at New York's Carnegie Hall.

The Dankworth band will then travel to Boston for concert dates, followed by a series of open-air appearances in New York parks—including the famous Central Park.

Says London agent Harold Back Page, Col. 3



Johnny Dankworth

CHRIS BARBER GETS
GOLD RECORD

NEW YORK, Wednesday.
—Some 20 million Americans saw Chris Barber receive a Gold Disc on Sunday's CBS-TV "Ed Sullivan Show."

The award was to mark a million sales of the Barber band's "Petite Fleur" issued on the Laurie label in America and Nixa in Britain.

Reactions to Chris's appearance on the show were described as "sensational."

by Abe Turchin, Barber's manager for his Stateside tour.

In Canada

Immediately after the show, Barber left for Toronto where he appeared on the Canadian Hit Parade TV show on Monday.

The award is due back in Britain on April 10 but leaves 10 days later for a tour of Germany commencing April 6.

"Petite Fleur" continues to show well in the leading charts—it is currently at number ten in Britain.

The band is due back in Britain on April 10 but leaves 10 days later for a tour of Germany commencing April 6.

many Holland and, possibly, Switzerland.

Some idea of the travelling involved in an American tour can be gained from the fact that the band covered 3,000 miles by road during the first ten days of the trip.

MP TO QUIZ BBC
ON DISC SHOWS

Complaints that British songwriters do not get a square deal from the BBC are to be put to Sir Ian Jacob, director-general of the BBC, by Mr. George Chetwynd, M.P. for Stockton-on-Tees.

In a letter to Sir Ian, Mr. Chetwynd asked for an interview and said that he has been in touch with the Songwriters Guild of Great Britain.

Unsuccessful

He told the M.M.: "This complaint was first brought to my notice by a songwriting constituent of mine, Chris Charles. I learned of the difficulties which British composers had in competing with Americans,

particularly in BBC record programmes which are heavily weighted against British material.

When I see Sir Ian Jacob I will put the whole case before him. I will ask him directly if more time can be given to the break for British composers.

Mr. Chetwynd has been unsuccessful in attempts to raise the matter in Parliament.

Lucky break

Chas McDevitt and Shirley Douglas make their third appearance on ABC-TV's "Summer of '59" this week-end. With the McDevitt Group, the Wolverhampton tonight (Friday) and Waiton-on-Thames (Saturday) shows.

MUDLARKS HEAD
PALACE BILL

American comedian Alan King and Britain's singing Mudlarks will top the bill at London's Palace Theatre for two weeks commencing April 6.

After the current bill, starring Johnnie Ray, ends next Saturday (March 21), Louie Donegan and Alma Cogan begin a fortnight's season, starting March 23.

The usual performers will be given on Good Friday, but owing to the regulations governing shows on religious days customers and cross-talk will be banned.

INTRODUCING
TV
PARADE

Another triumph
for the
MELODY MAKER
For full details turn to
BACK PAGE

British song wins
Eurovision place

Pearl Carr and Teddy Johnson won second place for Britain in the Eurovision Song Contest finals at Cannes on Wednesday with "Sing Little Birdie."

Millions of television viewers saw Holland take first place with "A Little" sung by Fokke Schellekens. Third came France with "Yes, Yes, Yes" sung by Jeanette Lofficier, and Belgium with "Sing Little Birdie" written by Stan Buscher and Carl.

Laurie Henshaw interviews JOHNNIE RAY

YES—I'm a SQUARE

"JAZZWISE," said Johnnie Ray, "you can call me a square." The Cry Guy was seated in the star dressing-room at London's Palace Theatre. Former occupants have included Sir Laurence Olivier, Sir John Gielgud and Anna Neagle. But if the singer was awed by his august environment, he showed little outward concern.

His immediate preoccupation was with opening his mail. "Plenty of 'Welcome Back' telegrams," he said, "but no photograph requests."

At that moment, Johnnie would have made a pretty saleable picture. He wore an open-neck sports shirt bedecked with the fleur-de-lis motif. His feet were encased in a pair of casuals. On his right wrist dangled a heavy gold bracelet. A gold chain was around his throat.

Jazz singer

That shirt came from New York's most exclusive tailors. "A Christmas present," said Johnnie. "You wouldn't get me paying \$35 for a shirt."

I had asked Ray if he considered himself a jazz singer. He had recently made an LP



DUKE—A FERTILE MIND

with the Billy Taylor Trio. Now he's recorded two titles with Duke Ellington.

"People are always asking me that," said Johnnie. "Frankly, I hardly know what the word jazz means. I guess my idea of jazz would be something by Oscar Peterson or Gerry Mulligan or maybe Stan Kenton or Ted Heath.

"I can better understand what Kenton and Heath are doing than Gerry Mulligan. That big band sound means far more to me. I've toured a lot with We Lewis. He plays some jazz things. But I'm a real square on this subject."

Gospel

But what about Ray's obvious feeling for the idiom? "That's a matter of interpretation. Like Billie Holiday and Kay Starr. I don't mess around with the melody too much. If I improvise at all, it's just that I sing the way I feel a song should be sung."

says Johnnie, but he has recorded with Ellington

Johnnie doesn't go along much with rock-'n'-roll. "Rock is just bad rhythm and blues," he says. "The kids go for it because of the beat, but it all stemmed from R&B."

If anything, Ray would consider himself something of a gospel singer. "Because I record things like 'I'm Gonna Walk And Talk With My Lord,' and 'Up Above My Head,' some people say I sing spirituals; they're really gospel songs. They're called spirituals by people who don't know any better."

Ellington

Working with the Duke was a great experience. We took three hours to do two songs. Normally I can do three or four numbers in a three-hour session.

"I guess we took so long because Ellington thinks out things as he goes along. He has such a fertile mind. You can almost see how his mind works musically."

Ray looked anxious when I asked him the lites he had recorded with Ellington. "They haven't been issued yet," he said. "I can't tell you; maybe some other company would get in and record them."

Records

Was he worried about not having had a hit record in Britain for about two years? "You people in England place too much emphasis on a hit record," he said. "Over a period, a record can sell as many copies as those that get to the top of the Hit Parade—the ones that make a big splash."

Ray points to the fact that his releases still rack up a steady sale in the 200,000-400,000 bracket. And, of course, in the eight years since he was knocked the disc market sideways with "Cry and "The Little White Cloud That Cried," he is still a top draw both in America and Britain.



Says Ray: "I can better understand what Kenton and Heath are doing than Gerry Mulligan. That big band sound means far more to me."

"This is my seventh appearance in the West End," says Johnnie. "And it's my most taxing one. It's a new theatre—and a big challenge. Nervous? I shall start feeling sick about 6.45. Then I shall get really panicky until I go on—at 7.30."

Offering a mild tranquilizer, I told Ray that London agent Leslie Grade says he is "one of the really great performers of our time." Grade, I said, cited the time when he completely won over a hostile audience up North.

"There are some people who will come to anger," admits Ray. "They've read so much about Johnnie Ray, wisecrack.

they want to see what this peformance in the West End," says Johnnie. "Well, I just go out there and work. You warm up to the show—and the people out front warm up to you. It's human nature to respond."

Wisecrack

"I've never had a bad audience—one that would want me to bow out."

"Maybe that's 'famous last words,'" he grinned wryly.

I looked at my watch. In just seven hours, six minutes. Ray would know whether or not he could afford to grin back at that much about Johnnie Ray, wisecrack.

SHRIEKS, SHOWERS OF FLOWERS

WHEN Johnnie Ray walked on stage at London's Palace Theatre last Monday evening it was a signal for shrieks, shrieks and showers of flowers from dozens of his teenage female followers who turned up in large numbers.

And Johnnie certainly didn't let them down. He put on his little boy lost look, panted into the mike, kissed a girl conveniently sitting next to the stage steps, threw the mike into the air and himself backwards on top of the piano.

Unfortunately, he sang most of his numbers out of tune but, judging by the response he got, that was the least of his worries.

Best supporting act was the Three Monarchs who have a nice sense of fun and make difficult harmonica playing look ridiculously easy.—H. C.

RONNIE LORD

says:

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PARIS REPORT



Sonny Rollins says 'No pianos for me'

PARIS, WEDNESDAY. In the St. Germain Club this week and said that, in his opinion, great jazzmen never die naturally. Sonny, who is 35, refuses to criticize the great players of past years. "Let me be frank," he told me. "Jazz is the kind of music one feels and age has nothing to do with it. Sonny poured a little water into that rare commodity in France those days, swish whisky, and went on: "I do not believe that any modern jazzman can develop his style until he has thoroughly mastered older styles. You simply cannot start right away as a modern jazz player." Sonny had to break off to take the stand with his trio—drummer Peter Larocca and Henry Trimeses on bass. His playing might be described as novel for while he plays some numbers almost straight others develop into the most surprising improvisations. At times he sounds a little like Don Byas. The combo has no piano. Says Sonny: "I don't like piano. I find it takes over the direction of the combo and that is what I want to avoid now." The reaction of the fans was by no means delirious. This may have been due in the fact that Sonny was not giving a concert but was playing in a club. The fans did not dance, they preferred to listen. That, at least, showed appreciation. On the other hand I wondered if they could have danced to this music had they wished to. "We imply the beat," says Sonny. That is that enough!—HENRY KAHN.

A jazzman's life is never dull

ONE of the most persistent charges against the Welfare State—usually levelled by those who have inhabited a private welfare state of their own for generations—is that it makes life flat and humdrum.

We are told that one of the things which urge Teddy Boys to puncture each other with flick-knives or to set about old ladies is the feeling of revolt against the monotony of modern life.

Perhaps we in the jazz world are privileged in this respect. Our occupational state of mind tends to be anarchistic.

However else modern life may appear to us—frustrating, infuriating, farcical, insane—we certainly cannot claim that it's dull.

Clodpole

Take two examples from last week's newspapers. Under the heading "Jazzman in Kiss Protest," we read that a member of Count Basie's Band was kissing five English girls good-bye at London Airport when he was prodded by an umbrella.

Wielding it was a local peasant who is reported to have said: "Don't do that in front of the public or children. I object to that sort of thing—and the British public won't stand for it!"

We will be kind to the poor clodpole and assume that it was prudery and

HUMPHREY LYTTTELTON

discusses prodding umbrellas and Gilbert and Sullivan

nothing nastier which prompted his outburst. But pity the poor Basie musician.

In a month's tour, he would have had time to take in some of our national institutions—seaside postcards, the "News of the World," Sabrina, the Crazy Gang. He could hardly be expected to know that the British public prefers its sex behind locked doors—with a capacious key-hole.

Glucose

Then we read that an earnest lady has collected 500,000 signatures to a petition demanding "protection" for the works of Gilbert and Sullivan. Protection from whom? From Tin Pan Alley, of

course, and those who would "jazz-up" the light opera.

Personally, I doubt whether the most gifted jazzman could render Sullivan's glucose melodies palatable to me.

Massacre

I can only assure the good lady and her clothed associates that if Mr. Sullivan is prone to turn in his grave, then the systematic massacre of his works by brass bands, theatre organs and Palm Court trios will have kept him busily gyrating for years.

She can take it from me that Tin Pan Alley has nothing in its armoury more lethal than "Take A Pair Of Sparkling Eyes" played as a cornet solo.

***** **TOMMY STEELE** *****



Hypnotist!

"Concentrate on my left eye," said Tommy : : : Thus began one of the most unusual interviews ever given by the rock 'n' roll idol.

Don't miss "THE ODD LEFT EYE OF TOMMY STEELE"
—it will leave you spellbound!

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TOP 10 LPs *Melody Maker* TOP 20 POPS

WEEK ENDED MARCH 7, 1959

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The Last Week	Title	Artist	Label
1	(1) SOUTH PACIFIC.....	Soundtrack.....	RCA
2	(2) MY FAIR LADY.....	Original Cast.....	Philips
3	(3) GIGI.....	Soundtrack.....	MGM
4	(4) CONTINENTAL ENCORES	Mantovani.....	Decca
5	(5) ELVIS'S GOLDEN RECORDS	RCA
6	(6) KING AND I.....	Soundtrack.....	Capitol
7	(10) WEST SIDE STORY	Original Cast.....	Philips
8	(-) OKLAHOMA.....	Soundtrack.....	Capitol
9	(8) THE BEST OF SELLERS	Peter Sellers.....	Parlophone
10	(-) COMO'S GOLDEN RECORDS	RCA

1	(1) SMOKE GETS IN YOUR EYES.....	Platters.....	Mercury
2	(2) AS I LOVE YOU.....	Shirley Bassey.....	Philips
3	(5) A PUB WITH NO BEER.....	Philips
4	(7) SIDE SADDLE.....	Russ Conway.....	Columbia
5	(9) THE LITTLE DRUMMER BOY.....	Beverly Sires.....	Decca
6	(3) I GOT STUNG ONE NIGHT.....	Elvis Presley.....	RCA
7	(4) DOES YOUR CHEWING GUM LOSE ITS FLOURY	Lionel Donaghy.....	Pye-Nixa
8	(10) ALL OF A SUDDEN MY HEART SINGS.....	Paul Anka.....	Columbia
9	(12) MY HAPPINESS.....	Connie Francis.....	MGM
10	(11) PETITE FLEUR.....	Chris Barber.....	Pye-Nixa
11	(8) KISS ME HONEY.....	Shirley Bassey.....	Philips
12	(6) TO KNOW HIM IS TO LOVE HIM.....	Teddy Bears.....	London
13	(15) STAGGER LEE.....	Lloyd Price.....	HMV
14	(13) PROBLEMS.....	Everly Brothers.....	London
15	(-) GIGI.....	Billy Eckstine.....	MGM
16	(-) IT DOESN'T MATTER ANY MORE.....	Buddy Holly.....	Vogue-Coral
17	(19) TOMBOY.....	Perry Como.....	RCA
18	(16) THE LITTLE DRUMMER BOY.....	Harry Simeone Choral.....	Top Rank
19	(14) BABY FACE.....	Little Richard.....	London
20	(-) 'OMON EVERYBODY.....	Eddie Cochran.....	London

Slim and Russ may be in fight for top spot

WITH last week's top two still holding their positions, the spotlight switches to the new No. 3, Slim Dusty's "A Pub With No Beer."

For a best-seller, this disc's progress has been unusually slow—it's eight weeks since it first hit the Top Twenty. But even now, it seems that its sales peak has yet to be reached.

If it wasn't for the meteoric rise of the next in line—Russ Conway's *Side Saddle*—the Australian disc might be tipped as a surprise No. 1. As it is, the Conway record looks likely to be at the top within a week or two.

Another record making good progress is the Beverlys' *The Little Drummer Boy*. Now at No. 3, the singing sisters' biggest hit for many a day would well make up for their long absence from the charts.

For once there's only one new entry—if you discount the return of Billy Eckstine's *Gigi*. It's Eddie Cochran's *Crown Jewels*, an invitation that seems to have been taken up by the record buyers.

This record looks set to fare much better than the young rocker's recent *Summertime Blues*, which made only a brief appearance in the lists.

Last week's top four LPs are still keeping their places. The only real surprise is the disappearance of Sinatra's *Come Fly With Me*, a disc that has been among the best-sellers for several months.

TWENTY TOP TUNES

1	(1) AS I LOVE YOU (A) (2-1)	Shirley Bassey
2	(2) SIDE SADDLE (B) (2-1)	Russ Conway
3	(3) A PUB WITH NO BEER (B) (2-1)	Slim Dusty
4	(7) SMOKE GETS IN YOUR EYES (A) (2-1)	Platters
5	(8) THE LITTLE DRUMMER BOY (A) (2-1)	Beverly Sires
6	(5) KISS ME HONEY (B) (2-1)	Shirley Bassey
7	(4) THE WORLD OUTSIDE (A) (2-1)	Frank Sinatra
8	(9) THE DAY THE RAINS CAME (A) (2-1)	John Foa
9	(11) THE WONDERFUL SECRET OF LOVE (A) (2-1)	Chappell
10	(13) IN APRIL BLOSSOM TIME (A) (2-1)	Phyllis King
11	(10) TO KNOW HIM IS TO LOVE HIM (A) (2-1)	Teddy Bears
12	(15) LAST NIGHT ON THE PORCH (A) (2-1)	Leslie Hutchinson
13	(14) TRUDIE (B) (2-1)	Mendham
14	(12) MY HAPPINESS (A) (2-1)	Connie Francis
15	(16) A CERTAIN SMILE (A) (2-1)	Bobby Darin
16	(-) PETITE FLEUR (A) (2-1)	Chris Barber
17	(18) PROBLEMS (A) (2-1)	Everly Brothers
18	(10) BABY FACE (A) (2-1)	American-B-British-P-Others
19	(-) GIGI (A) (2-1)	Billy Eckstine
20	(-) 'OMON EVERYBODY (A) (2-1)	Eddie Cochran

TOP 10 JAZZ DISCS

1	(1) ONE NEVER KNOWS (LP).....	Modern Jazz Quartet.....	London
2	(2) ATOMIC MR. BASIE (LP).....	Count Basie.....	Columbia
3	(4) MY FAIR LADY (LP).....	Shelly Manne.....	Vogue
4	(3) THE MOST HAPPY PIANO (LP).....	Erroll Garner.....	Philips
5	(5) PLENTY, PLENTY SOUL (LP).....	Milt Jackson.....	London
6	(7) BASIE PLAYS HEFTI (LP).....	Count Basie.....	Columbia
7	(6) STAN GETZ AND J. J. JOHNSON AT THE OPERA HOUSE (LP).....	Columbia-Clef
8	(10) BACK COUNTRY BLUES (LP).....	Sonny Terry and Brownie McGhee.....	London
9	(-) NEWPORT, 1958 (LP).....	Duke Ellington.....	Philips
10	(-) THE COSMIC SCENE (LP).....	Duke Ellington.....	Philips

ALL RECORDS SUPPLYING INFORMATION FOR RECORD CHARTS
 LONDON: Bob Parlophone, 210 Tottenham Court Road, W.1; E.C.1. Decca London, 25 Abchurch Lane, E.C.4; E.C.3. EMI, 25, Old Broad St., E.C.2; E.C.1. Mercury, 25, Abchurch Lane, E.C.4; E.C.3. Philips, 25, Abchurch Lane, E.C.4; E.C.3. Pye, 25, Abchurch Lane, E.C.4; E.C.3. RCA, 25, Abchurch Lane, E.C.4; E.C.3. Capitol, 25, Abchurch Lane, E.C.4; E.C.3. Columbia, 25, Abchurch Lane, E.C.4; E.C.3. Decca, 25, Abchurch Lane, E.C.4; E.C.3. EMI, 25, Old Broad St., E.C.2; E.C.1. Mercury, 25, Abchurch Lane, E.C.4; E.C.3. Philips, 25, Abchurch Lane, E.C.4; E.C.3. Pye, 25, Abchurch Lane, E.C.4; E.C.3. RCA, 25, Abchurch Lane, E.C.4; E.C.3. Capitol, 25, Abchurch Lane, E.C.4; E.C.3. Columbia, 25, Abchurch Lane, E.C.4; E.C.3. Decca, 25, Abchurch Lane, E.C.4; E.C.3. EMI, 25, Old Broad St., E.C.2; E.C.1. Mercury, 25, Abchurch Lane, E.C.4; E.C.3. Philips, 25, Abchurch Lane, E.C.4; E.C.3. Pye, 25, Abchurch Lane, E.C.4; E.C.3. RCA, 25, Abchurch Lane, E.C.4; E.C.3. Capitol, 25, Abchurch Lane, E.C.4; E.C.3. 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I HAVE always believed the best popular music was provided during the years of World War II—a fact borne out by many of today's "reissues."

Couldn't an enterprising company produce an LP of some of the top tunes of 1939 to 1945, performed as far as possible by the original artists? It would be a memorable record.—A. Talbot, Ewell, Searcy.

Where is it?

ABOUT six months ago, the newly appointed controller of the BBC's Third Programme announced that the network was to be made a little more popular by featuring good jazz.

After all this time I still haven't heard any.—G. McKay, Belfast.

No interest

THE arrival of top-line American artists, such as Carmen McRae and the Lambert Singers, seems to arouse little or no interest from the BBC.

Yet one would think sound



Carmen McRae

radio an excellent medium for spotlighting the wares of these and others of their calibre.
Perhaps commercial radio would provide a means of escape from the endless stream of three-rate entertainers we have to put up with today.—V. J. Coughlin, Barmet.

★ LP WINNER.

For the birds

I HEARTILY endorse Steve Rice's remarks in last week's MM on the antagonism which, unfortunately, still exists between some supporters of different types of jazz.
Such rivalry is strictly for the immature—the real jazz lover has learned to appreciate good jazz of any style or period.—B. J. Goodchild, Weymouth, Dorset.

Cover quality

I RECENTLY came across some American LPs, and was amazed at the quality of

the covers. They were much thicker and stronger than our weak paper-like efforts, which tear and bend so easily.
It is time our record companies remedied this situation.—J. F. Welch, Liverpool, 6.

Send your letters to "Mailbag," Melrose Maxx, 4, Arne Street, London, W.C.2—you may win an LP.

Share the space

SOME of Britain's lesser-known jazz groups are continually ignored by the record companies.

Admittedly, on their own they may not have the sales potential of top-toppers like the Heath, Dankworth and the Jazz Couriers.
But couldn't leaders of name bands sponsor the lesser lights by allowing them space on their records—say, one side of an EP?

In this way, much encouragement would be given to promising new groups.—R. A. Essex, W.2.

Poor response

I WAS horrified to see the Festival Hall almost empty for the Civic Action concert, which I thought far more interesting, original and exciting than any of those by the much over-rated Basie Band.
The failure of the concert was not due solely to the fickleness of the jazz public. Christian Action are partly to blame for arranging it at such short notice, and by charging too much for the seats.—P. Jenner, N.1.

Why it's good

I HOPE that V. G. of Manchester, who's only joking, is not a master of anything. American must be good, but a case of giving credit where it's due.
Basie is the leader of a good, honest powerhouse jazz orchestra. Dankworth plays in a different style, while Heath leads a good pop and dance band. How can you possibly compare them?

Jazz was born in America—and it was Americans who developed the music. Composers like Beethoven are praised, so why not Basie and Parker, who are just as great in their own particular field?—J. L. Linsagor, Walthamston.

Inspiration

V. G. of Manchester, seems to think top British bands are inferior to their American counterparts.
Perhaps he's right, but when does he think their ideas stem from—Radio Cairo?—F. Nedor, Rotherham.

★ LP WINNER.

Peggy Lee

PEGGY LEE seems to have slipped up with her latest contender for the hit parade, "Alright, Okay, You Win."
I have a Count Basie LP which features Joe Williams

HOLLYWOOD has called the film "I Want to Live" the most controversial picture of the year.
It's based on the true story of the Los Angeles girl, Barbara Graham, and features Susan Hayward.

Barbara, who seemed to love booze and Brubeck (the music of it equal proportions), was convicted here a few years ago of forgery, perjury, prostitution and, finally,

The film leads up, excitedly and grimly, to a lengthy, spine-chilling chamber scene.

A "Variety" reported: "In this country it is also perhaps the most moving indictment of capital punishment ever presented in any entertainment medium."

The background music to the picture is all jazz; it's all by Johnny Mandel and it's all very inventive, impelling and intense.

By the nature of the film, the jazz is almost exclusively background music to vice and violence. Some day someone will record jazz for and also effectively point up romance, humour, etc.

Only seven musicians are actually seen. These are Shelly Manne, Red Mitchell, Art Farmer, Pete Jolly, Frank Rosoline, Gerry Mulligan and Bud Shank. They are in the opening of the picture.

Two "cats"

The scene is a very fat, smoke-filled San Francisco club. A prostitute walks across the floor and picks up a customer. Two "cats" are smoking marijuana.

Meanwhile, on the stand, the group blows lustily rather dominated by baritone horn. Shelly plays with a cigarette drooping from his mouth. Rosoline stops playing to take a swig from a bottle of beer.

The seven musicians play themselves, with their names in the credits. I expressed the opinion here that the scene doesn't exactly elevate the status of jazz as the musicians involved.

Not today

Shelly said he'd defensively: "I played in clubs just like that years ago. Of course I don't smoke on the stand with my own group today."

I suggested to Frank Rosoline that he would be fired the next time he drank from a beer bottle while working in Humphrey's group at the Light House.

He replied: "Yes, you're probably right. But what are you going to do. The film director tells you to do something so you do it."



alizing this number—and both versions are identical.
It is really necessary for an artist of this calibre not to resort to copying other singers.—A. J. Keane, S.E.18.

Cut the miming

AS a firm believer in the magic of live performance, I must deplore the miming technique so readily exploited by TV producers.

To watch one favourite bands and singers miming to their latest discs is an intolerable embarrassment.—W. M. Prudence, Dudley, Worcs.

Pen pals

I AM interested in corresponding with jazz fans in any part of the world. Anyone who is interested in corresponding on jazz—any sort so long as it is good—folk and classical, etc., drop me a line.—G. Farrey, 21, Greenfield Road, Mt. Merrion, Dublin, Co. Dublin.

PF and minks

DID you know the purchase tax on records is twice that paid on milk cans?
I am a schoolboy and this extra cash I pay on my records breaks me. I'm sure that the amount of PF would not affect the buyers of milk cans.
A cheer for the MM for making Amory's seat a little hotter.—M. M. Keefe, S.E.14.

Red light

DURING a recent Basie concert, the audience saw very little of the orchestra because it was smothered in a deep red light.

This sort of lighting may be effective in a small club, but it is smothering in a large cinema or theatre where you may be sitting a long way from the stage.—F. Prudence, N.22.

Poetry . . .

IT is not easy to convince the unconverted that jazz is a major art form. So I was delighted to hear "The Bird dancing on Ivory"—Clyde Taylor's broadcast of poetry read to an accompaniment by Tony King's Quintet.
Full marks for attempting such a difficult venture and congratulations on making it an unusual success. This could be the first move in getting jazz universally acknowledged as an art form.—J. Huxley, Poole.

. . . and jazz

MANY thanks to the BBC for Bird and his programme "Red Bird dancing on Ivory." This is an experiment which should definitely be repeated. It was just on the Third Programme.—R. John, Cardiff.

★ For review, see page 13.

What is
TV PARADE?
—see back page



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'Porgy' première fixed for June



Pearl Bailey ("Mario") and Sidney Poitier ("Porgy").



Sidney Poitier with Dorothy Dandridge ("Bess").



Sammy Davis, Jr., as "Sporting Life."

Hollywood, Wednesday. "I JUST finished the music for 'Porgy And Bess' yesterday," Andre Previn told me when I ran into him last week at the corner of Sunset and Vine. He started on "Porgy And Bess" in May, 1958.

"I used an orchestra of 65 and a choir of 40," Andre continued. "There's no real jazz in the score but, of course, as always, I had Shelly (Manne), Russ (Freeman), Red (Mitchell) and quite a few of the other local jazzmen in the orchestra." The "Porgy And Bess" music has been recorded

in six channel Todd-AO stereo. The premiere of the film will be in June, in New York. The stars are Sidney Poitier ("Porgy"), Dorothy Dandridge ("Bess"), Pearl Bailey ("Mario"), Sammy Davis, Jr. ("Sporting Life") and Diahann Carroll (Clara). Sammy, Pearl and Diahann

used their own voices," Andre Previn informed me. "But Metropolitan Opera singer Robert McFerrin dubbed for Sidney Poitier, and soprano Adele Addison supplied the singing voice for Dorothy Dandridge."

Howard Lucraft

THE BBC JAZZ POLL and a new Gunpowder Plot

ON February 14 I invited the BBC's "Just Jazz" listeners to register their tastes in jazz.

Correspondents were asked to vote for one (or more) of five categories: Basic, Traditional, African, Modern and Experimental.

As I said on the air: "Let's take Basic to mean the very casual kind of pure jazz." J. J. J. J. J.

Traditional may include the early jazz, of course, but for my purposes it also includes Chita Barver of the Rainbow Street Paraders.

Mainstream might be summed up as a few names: Vic Dickenson, Johnny Hodges—swinging no-particular-period.

Modern includes Miles Davis, J. J. Johnson, O. J. Greig, Gerry Mulligan.

And we'll take Experimental to mean the more academic work of people like John Glines or Charlie Mingus.

At the same weekend the Melody Maker printed the list of categories, with a conventional poll form, which was in fact used by quite a large number of correspondents.

The following week Humphrey Littleton, who had read the names but probably had heard the broadcast, decided to acknowledge the scheme.

"I've had a brainstorm," he said. "I believe a poll-form has been quite a successful device. But last week in the Journal a more sinister symptom emerged."

for swelling the total number of votes! On the subject of polls, Humphry's thinking is confused. The fact of the matter is that there is nothing wrong with polls; only with their interpretation. If Joe Bloggs wins the MM Popularity Poll, it means that Joe Bloggs is the most popular bassoonist among readers. So far so good. It does not necessarily mean that he is the best. Imagine the same principle applied to a really vast nationwide poll. Imagine that every man, woman and child in Great Britain is asked to name his or her favourite conductor. The result, at a guess might read:

1. Billy Cotton
2. Sir Thomas Beecham
3. Victor Silvester
4. Johnny Dankworth

This would mean that Billy Cotton had a larger numerical following than Sir Thomas, Silvester a larger following than Dankworth and so on down the list. It would not mean, for example, that as a conductor Billy Cotton was four times as good as Johnny Dankworth.

I repeat—there is nothing wrong with polls, only with their interpretation. The "Just Jazz" poll was conducted in order to find out what listeners want to hear.

When Humphry asks "Is jazz to be meted out on the basis of proportional representation?" my answer is a proud and confident Yes. How else?

Humphry is not the first of his line to oppose the democratic method. A 17th century Humphrey Littleton was executed for attempting, with Guy Fawkes, to blow up parliament.

The results of the poll were both encouraging and clear-cut. The total number of votes cast was 5,317. Over 100 cards came from overseas, mainly from Germany and Holland, but also from France, Belgium, Norway, Sweden, Denmark, Finland and Malaya.

Here, then, are the classifications:

- Traditional 21 per cent.
- Modern 26 per cent.
- Mainstream and Basic 18 per cent. each.
- Experimental 7 per cent.

From which you may draw your own conclusions. We have drawn ours.

Traditionalist - modernist mainstreamer Humphry, who believes that "the lowest denominator in taste and intelligence has the loudest voice," must content himself with the thought that—despite occasional attempts to silence it on the part of the Littleton family—British public opinion continues to have an effective tongue.



The democratic way, says Steve Race

by STEVE RACE

Dr. M. Basic Smith of King Oliver.

Concluding that the United Nations is always taking voters without the smallest effect on the conduct of world affairs, he did a swift about-face and went on to evince the opposite fear that the BBC's poll might have none effect on the content of programmes.

Having thus got in both coming and going, he suggested that readers should nullify the voting by returning the coupon to the BBC with all five categories ticked off.

I am happy to report that a mere handful of voters took his advice: perhaps 30 or 40. Even to them we are grateful.

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NEWSBOX

by Jerry Dawson

JOHNNIE RAY makes his only appearance outside London, at the De Montfort Hall, Leicester, on Easter Sunday (March 29).

Next Sunday (22nd), Connie Francis is at the De Montfort Hall with Jimmy Lloyd and Frank Weir and his Orchestra.

Who's Sorry Now?

A jazz group playing "Who's Sorry Now?" with Dennis King's Five-Tone Television Quartet, as he leaves St. John's Church, Warwick, after his marriage to Ivor Novello Patti Boyd.

MASTER

Cliff Richard and the Drifters will be the Easter week attraction at Coventry Theatre, Coventry, on the Eastbourne Winter Garden on Monday (20th), Friday, Edmund Rockbridge (Easter Festival) and Frank Weir and his Orchestra on Bank Holiday Monday (21st). The Drifters will be the Bank Holiday attraction at Less Chilly Hall, Dover.

JAZZ

Eric Sill and his Southern Jazzband have a date tomorrow (that) at the Southsea Hall, Gosport. Same night—and every Saturday—Kino Novel from the Kings of the Blues Band with Don Henderson and the Waterford Swing Quartet.

IRELAND

Don Lang will be guest star at Dublin's Crystal Ballroom during the week's birthday celebrations. At Waterford, the Club plans a second jazz concert at the Municipal Theatre tomorrow (that). It will feature the Waterford Quartet, Danish jazz violinist Leo Brouwer and the Waterford Swing Quartet.

Promising

"PETERBOROUGH" magazine's choice for London, Dec. 1958—Northumberland—Doris, awarded the "Oscar" for his second disc for Parlophone. The disc will be heard shortly for Paris for TV and concert dates.

SWIMMER

Will without to return to Middleton Tower Holiday Camp, Macclesfield, for his second summer season—with Jack Brent (10th) leading the relief list. Howard Ward and his band will appear at the concert at the Spa Bandstand and Ballroom, Scarborough.

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Herman Fringing 'The World Of Paul Slicky'

all-star six

WOODY HERMAN has set an all-star line-up of American and British jazzmen for his British tour next month.

From America, Woody (cell. alto) will bring Charlie Shavers (tp), Nat Avedy (tr), Bill Harris (tr), Eddie Costa (pno), Charlie Byrd (gtr.) and Jimmy Campbell (dcs.).

Shavers, Avedy (brother of Shavers, Avedy) and Jimmy Campbell (dcs.).

DESIGNED FOR YOU

Twenty guineas is offered for the best poster design to be used in connection with this year's Beaulieu Jazz Festival. In addition, the winning artist will be given free admission to the Festival throughout its three-day run.

Full details of this competition—which is open to professional artists, art students and amateur artists—can be obtained on application to the "Melody Maker."

Twelve bands

The Festival will be held as usual in the grounds of the centuries-old Palace House, home of Lord Montagu, in Beaulieu, Hampshire, and will feature 12 bands from August 1 to August 3. It will be covered by the BBC both on sound and TV.

Panel of judges

The poster to be used in connection with this famous jazz event will be selected by a panel of judges comprising Lord Montagu, Miss Betinda Crossley, Sir Hugh Cannon, Harry Barron, Director of Television for McCann-Erickson Advertising, Ltd., and Mr. Editor Pat Harrison.

For complete details of wording, number of colours, etc., write (enclosing s.a.s.) to: "The Melody Maker" (Beaulieu Jazz Festival), 4, Arne Street, London, W.C.2.

Billy Cotton to get song 'Oscar'

BILLY COTTON is to receive an Ivor Novello Award for "outstanding services to British popular music in 1958."

The presentation of the awards, made annually by the Songwriters' Guild of Great Britain, will be televised by the BBC on June 2.

Judged the most popular British song of the year was Joe Henderson's "Travis" (Henderson Music). Runner-up was "You Need Hands" by Max Bygraves.

Other awards: Best song, music and lyrics—"The Wind Chimes" (Wind) by Peter Hart (Harris Music), followed by "The One My Love" (Honyon Music) and John Harris (David Tunes). (H. F. Wood). Second award, best song, music and lyrics—"I'm So Loved" (Honyon Music), also published by B. Wood. This is the fourth year that this firm has won the award in this section.

Other awards

Best piano—The year's best composition in the jazz or beat category—by Peter Hart (Harris Music), followed by "The One My Love" (Honyon Music) and John Harris (David Tunes). (H. F. Wood). Second award, best song, music and lyrics—"I'm So Loved" (Honyon Music), also published by B. Wood. This is the fourth year that this firm has won the award in this section.

Judges

Outstanding contribution to music—Billy, TV or radio—"The Wind Chimes" (H. F. Wood). Best song, music and lyrics—"The Wind Chimes" (H. F. Wood). Best piano—The year's best composition in the jazz or beat category—by Peter Hart (Harris Music), followed by "The One My Love" (Honyon Music) and John Harris (David Tunes). (H. F. Wood). Second award, best song, music and lyrics—"I'm So Loved" (Honyon Music), also published by B. Wood. This is the fourth year that this firm has won the award in this section.

TREBLETONES ON ORIOLE DISC

JOHNNY WILTHAMRE and the Trebletones have their first disc release on April 1 with "The Trebletones" (Oriole). The disc will be released on April 1 with "The Trebletones" (Oriole). The disc will be released on April 1 with "The Trebletones" (Oriole).

Private party

The National Institution, which is sponsoring the tour, is arranging a private party for the Herman band at the Mayaguez Club on April 3.

Lyttelton Club to feature the Ward Singers

The Clara Ward Singers have been booked for four days at the Humphrey Lyttelton Club—the only London club of their sort British.

Stars in the News

Ray will be singing in Burns Club. Ronnie and his Quartet will appear at the Burns Club. Ronnie and his Quartet will appear at the Burns Club.

'The World Of Paul Slicky'



Seven at home

Seven brass musicians have so far been hired for the tour—Al Ellison, Don Kendall and Keith Shoberg (tr), Ronnie Lee (tr), Bert Douglas (tr), Eddie Harvey (tr) and Stan Water (tr). There are two trumpets and a trombone.

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'OH BOY!' DID NOT INFLUENCE THE DECISION—BBC 'BIG T.S.' FADED OUT BY BROADCAST VISITORS TO BRITAIN



THE BBC's short-lived "Dig This!" TV show fades out on March 20. It has run for only 13 weeks.

But a teenage show, "Drumbeat," described by the BBC as a "continuation of" "Dig This!" will be screened each Saturday from April 4. And Bob Miller and his Millerettes and singer Susan Jons will again be resident.

Royal Visitor for Basis

PRINCESS MARGARET was a surprise visitor to Consul Basil's farewell concert at the Gaumont-Grande, Kilburn, on Friday.

After the show, the Princess went backstage where she talked to Basile and members of the band.

Basil said: "It was a great surprise. She had a word for all the boys in the band. On Saturday the band flew to Amsterdam for the last concert of the European tour, returning home to New York on Sunday. Asked if the band would be back this year, Basile said: "Not until 1960."

Billy Daniels in Palladium TV

AMERICAN hit disc star Connie Francis is pictured talking to Billy Daniels on ATN's "Sunday Night at the Palladium" in London. Connie and the Marvin Quartet are here for variety and television.

Joan for Germany

IMMEDIATELY after her ATV "Lunch Box" week, Joan will appear on ATN's "Sunday Night at the Palladium" in London. She will be accompanied by the Marvin Quartet and her variety and television.

'OH BOY!' GUEST

Dickie Valentine guest stars in "Oh Boy!" next Saturday (21st).

HAROLD DAVIDSON PRESENTS FAREWELL APPEARANCE OF LOUIS ARMSTRONG AND HIS ALL-STARS GAUMONT STATE - KILBURN GOOD FRIDAY - MAR. 27

5.30 & 8.30 P.M. SEATS: 5/- 7/6 10/- 12/6 15/- 20/-

LEWIS SIDEMEN GO SIGHTSEEING

TWO George Lewis sidemen—Howard Alford (Sax) and Paul Taylor (Drums)—will be in London this week before leaving on Friday morning for South America on the Atlantic.

and Colyer Band returns to work

Ken Colyer's current tour of Germany with New Orleans instrumental George Lewis ends at Bremen on March 23.

Mudlarks to tour with Diana Dors

Diana Dors and The Mudlarks have an all-star package which starts a one-night stand at the North and Midlands on March 22 at King George's Hall, Blackburn.

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MUSIC WITH YOU

TWO transistor radio portables by Pye make them the best of their month. Each has six transistors in a printed circuit and "push-pull" output. This means that volume and tone are up to mains-set standard, despite the small dimensions, which make it an ideal travelling companion.

Model Q5, in a black plastic and gold leather cloth case with gold fittings, covers long- and medium-waves receiving on internal aerials and feeding a 5in. speaker.

An extension loudspeaker socket for a car radio aerial is fitted. Price is 16 gns. less the necessary 6 volt battery.

Model P160Q is a pocket size, with a case finished in unbreakable plastic. Medium waveband can be tuned and there is a fixed long-wave position for the Light Programme. Speaker is a 2½" version.

Price of this sturdy little companion is 15 gns. again less battery, which should be of the 3-3 volt type.

Cut-price quality

THOUGH it costs less than 50 gns. the Vaseport tape recorder (Wyndor Recording Co.) combines features normally found only in the upper price range.

Of prime interest is the elliptical 19 x 6 speaker, housed in a detachable lid, permitting the sound-source to be sited away from the point of operation.

Push-button track change and an independent high impedance output socket for subsequent amplification if desired are in the specification.

The price of 49 gns. includes

YOU Mains-standard portable

a crystal mike plus 1,500ft. Emulate on a 7in. spoon.

Dee-jay junior
A NEW inexpensive record player, the Disc-Jockey Junior is offered by Philips for 15j gns. The lightweight fully portable cabinet weighs only 6lb.

Speaker is a 5in. high efficiency.

ALFRED SORKIN
Advice Bureau Manager "Electrical & Radio Trading" reviews the month's new sound equipment

Six-hour play
MODERATELY priced at £4.49 gns., Regentone's RT31 tape recorder is supplied with 1,500ft. of tape, two spools, and a mike.

Maximum frequency response on tape is 60-12,000 cycles and the amplifier 60-20,000—a high specification. There are three speeds, and if 1,800ft. of tape is used, the machine is capable of playing for six hours on its dual track.

Refinements include twin neon tubes to give visual recording level indication and tape positions can be found by a rectangular tape footcandle counter. Safety interlock guards against accidental

Dust-Bug
A DEVICE that will be welcomed by record collectors anxious to preserve their discs in mint condition is Commodore's Dust-Bug.

Designed for use with the majority of auto-changers, it removes dust from record grooves, both before and after

the stylus. Autochangers is not affected, as the Dust-Bug clips over the pickup head moving out of the way during record changing.

The critical factor of extra weight has been surmounted by an adjustment which causes the brush to press on the record, relieving the stylus weight in the groove.

Substantial increases in record and stylus life are claimed for auto-changer operation when the Acus Changer Dust-Bug (price £1 4s. 6d.) is used.

Four-speed player
TWO more record players are announced by Fidelity Hi-Fi. The new models are up-to-date and prices competitive.

Model HF4 is a four-speed automatic player. The crystal cartridge, Output of 21 watts, sufficient volume for medium size rooms, into a 7 x 3½" hi-fi flux speaker. A tone control is fitted. Price of the HF4 is 14 gns.

Model HF5 is a four-speed automatic player. Two valves deliver 4 watts output into an 8in. speaker. Tone control and auto-light are fitted. Price is 22 gns.

Radios, now
HITHERTO makers of record players, J. and A. Margolin, have at last entered the radio market with a portable transistor set called the Danette Transistor Portable.

Through 200, a medium size, small enough to be truly portable, it is of prefabricated metal finished in hardwearing plastic available in off-white, black or black green.

Reception is on long and medium waves by way of a built-in aerial. The crystal car set has a 3in. high flux type A socket. Has been fitted to take a car aerial feeder. Powered by an Ever Ready PP3 battery, the playing life is said to be 130 hours.

Price, with battery, is 20 gns.

Remote control
RGD enters the tape recorder field with a hi-fi instrument for top quality reproduction of speech and music. Price is 69 gns., weight 29lb.

Electro-magnetic press-button controls include an interlock button preventing accidental erasing. Peak output is four watts and the amplifier can be used separately for mike, telephone, radio or gram.

A valuable addition is a dynamic mike with a remote control switch. An extension cable can be fitted to provide this remote control.

Cabinets only
TROUGHTON and YOUNG have designed and are now making a range of cabinets



Cliff Richard—with two of the Verano Girls from "Oh Boy!"—fits the Gramdeck.

Do you own a record player? If so, and you are also fresh to the tune of 421, then the player can double up as a tape recorder by fitting a simple attachment called the Gramdeck.

Invented by Andrew Merryfield Ltd., this Gramdeck machine, a British invention, converts any gramophone (electrocut) into a tape recorder offering recording, playback and magnetic erasure of standard tape.

The Gramdeck unit fits over the gramophone "deck" and a friction plate in contact with the turntable provides the power to drive the machine. A pre-amplifier, supplied as part of the equipment, is used as a signal-booster.

Recordings from radio or discs can be made either by plugging Gramdeck directly into the set, or by using a mike. And, of course, the better the gramophone or radio, the better the quality of the recording.

The Gramdeck is compact and can be used out of doors in conjunction with, for example, a transistorised record player. For advanced tape-recorder enthusiasts, the Gramdeck can be a useful auxiliary for editing complicated productions and making clean copies of popular, much-used tapes.

Each cabinet sells at £30 and examples have been on show at the Design Centre, Haymarket, London.

Higher-fi
PERFECTIONISTS seeking higher fidelity watch out for Tannoy's dual concentric speaker unit, the 50mifer. Basic design follows the model known for the last 12 years, but there are detailed improvements.

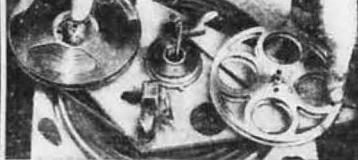
Important change is the incorporation of a patented magnetic shunt circuit resulting

in a better low frequency response. Other refinements include improved high frequency response and reduced distortion. Noteworthy, too, is that the assembly is completely dust-proof with an acoustically transparent front sealing dome. Price of a 15 in. Monitor is £37 10s., and a 12 in. £30 15s.

Bookcase speaker
A TESTED product of CQ Audio Ltd. is a Junior Bookcase speaker measuring only 17 x 9 x 10 in. Four sides of the cabinet are veneered and polished, enabling it to be mounted either vertically or horizontally. Speaker unit housed in the cabinet is a full range type.

The makers assert that the CQ Junior hooked up to a good 10 watt amplifier will stand comparison with any speaker system at pre-war available. Price is 13 gns.

ASTONISHING NEW BRITISH INVENTION!



Turns any gramophone into a superb TAPE-RECORDER!

- ★Us standard tapes
- ★Plays at 7½ per sec. or 2 other speeds
- ★Records direct from radio or microphone
- ★Eras and fast rewind
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There will never be another Armstrong

THE transatlantic hordes have withdrawn, after giving us a few extremely lively weeks, and I look forward to comparative peace until Easter.

Louis's All-Stars left London on Thursday. At Tottenham Court Road on Saturday they played two excellent concerts, and Saturday's two at Croydon furnished some terrific Armstrong trumpet.

Louis looks a little stouter when he is less inured. And he seems fitter and even more amiable. At Croydon, in the dressing room he reeled off one joke after another between choruses.

I believe he is playing more powerfully, too, than last time. When trumpet and trombone were locked in my direction they struck me as being easily the most exciting brass duo since the 20s and 30s in my England.

One thing I am convinced of: when Louis picks up his trumpet we shall never again hear such sounds from the instrument. It's worth experiencing all you can of it now, naturally. And that means the 20th and 21st for us in England.

American Indians

WHILE talking about trombones with Trummy Young, the musicologist Moore cropped up and Trummy said: "Big Chief's working in New York now."

Coincidentally, a letter arrived containing photographs including the one on this page, programmes and a letter from Moore.

This World of Jazz BY MAX JONES

Big Chief, who once worked with Louis, now gigs around New York, and tours when he gets a good offer (he played in Europe in 1949, also 53-54). He writes: "I recently made a tour of South Dakota universities and colleges. The territory is new to Dixieland and the concert's were very successful. I had with me Joe Baraband, Frank Farham, Red Richards and Freddie Moore."

Big Chief says he was born on the Pima Reservation in Arizona, and that he is a full-blooded Indian. As a matter of fact, his concerts were presented by the National Congress of American Indians.

Striking Silver

ALTHOUGH Britain is temporarily cleared of jazz visitors, other parts of Europe still rebound to the music of American players.

Q. R. Waxland of Zurich who recently wrote about Coolidge in this column.

reports on last week's Silver-Rollins concert in that city.

Q. R. Waxland writes: "I am a steeping figure with a stage presence somewhat similar to Louis, but his concerts were presented by his piano playing lines of great fluidity with an incisive touch and beautiful tone."

"The striking feature of his music is its melodic clarity and subtlety. His rare foundation is

the blues was revealed by Louis' Blues and "Doodlin'". In the latter, the band was heard at its best. Junior Cook's fender sounded more fluent than hitherto, and Blue Mitchell began with a chorus which might have come from a Clayton Jam session, before reverting to his more modern style.

I have one criticism to make. Though each phrase of Silver's—each chorus even—is intricate and satisfying, I sometimes had the feeling his solos did not flow from chorus to chorus but tended to "stop and start."

Sonny shocks

AFTER Silver's clear and spare work, says Waxland, Sonny Rollins' set came as an overwhelming shock.

"Seeing Rollins, you understand that what an record may seem to be awkwardness in fact a deliberate and impressive volume and near-ugliness which border at times on the monstrous."

"Watching him—dominatingly tall, impressive and largely impenetrable—it is hard to believe he is interested in his audience, for he appears to be



Russell (Big Chief) Moore (see "American Indians.")

holding a musical conversation with himself. The last number of the night was a solo—indeedly long and played without spots for bassist Henry Grimes and drummer Pete La Rocca—in which Rollins tested his technique to the utmost.

"In the presence of this man, and his continual flow of ideas, you realise you are listening to a giant who forces what he has to say on you. Rollins is the most virile musician I have ever seen."

Life ambition

OTTILIE PATTERSON, touring the USA with Chris Barber's band, says that in Chicago "she achieved a life's ambition."

She went to the South Side club where Muddy Waters worked, and sang with a Negro band for a Negro audience.

Some of Barber's men heard Santo Pecora's group, with Thomas Jefferson on trumpet, during a spare night in

Chicago. In New York heades acting in with the De Paris band, they caught the Tony Parenti and Zutty Singleton trios at the Metropole.

Bassist Dick Smith writes enthusiastically about the playing of Hayes Alvis, veteran bassist with De Paris.

Hall in Ghana

TWO more letters from the Americas carry news of former Armstrong associates.

Edmond Hall, from New York, said: "Winnie and myself fly to Ghana March 6. We are going as visitors for about a month. Have just made an album for 'United Artists' called 'petite Fleur.' It's out around March 9."

The second letter, post-marked Durango, Mexico, explains the absence of a familiar trombone from the Louis camp. It contains publicity for John Huston's film, "The Unforgiven," which is signed: "Your correspondent—Ernie Anderson."

Louis is supreme!

HOW I wished that everyone who has taken a swipe at Louis Armstrong and his All-Stars over the past year or two could have been present at the Davis Theatre, Croydon, last Sunday for the first show.

Louis was in vigorous form, smacking out his top notes with staggering ease and producing the biggest, broadest, most beautiful tone I have ever heard. To me this was the supreme jazz sound; the best of about 40 Armstrong performances I have attended.

Excitement

It was almost unbelievable that Louis in 1959 could perform "West End Blues" with such supreme clarity and power, that he could equal the excitement of his classic recorded version. Yet he did just that for me.

It's ludicrous to talk about Armstrong's age in connection with his playing. Just produce one jazz trumpet who could fill every corner of the vast Davis Theatre with such superb sound—irrespective of years.

Another highlight of the show was the happy coincidence of Billy Kyle, switching to "Giri Of My Dreams" for his solo on the very evening that he was favoured with a good piano. This was a swinger all the way.

The rest of the All-Stars turned in fine performances (why not Trummy Young soon?) and the Alex Welsh band, with Bruce Turner outstanding, maintained their high standard.

But my heartiest thanks go to Louis. It was a privilege to be present.—Jack Heston.

'Red bird dancing on ivory'

BRITAIN'S first major jazz-and-poetry experiment, featuring poet Christopher Logue and the Tony Kinsey Quintet playing music by Kinsey and Bill Le Sueur, came to the BBC's Third Programme on Sunday night.

With the fanciful title of "Red Bird Dancing on Ivory," it featured Les Condon (tpt), Ken Wray (mb), Kenny Kupper (trb), Bill Le Sueur (pno), and others, and Tony Kinsey on drums.

The result was sometimes extremely effective, particularly when Logue read a short poem very quickly to the sole accompaniment of Kinsey's shimmering drum work.

Other times, either the words seemed to get in the way of the jazz, or vice versa. Perhaps next time they'll get a bit closer to the "third element" of words interlarded with music that Logue says stresses Joe—Fred Barthelme.

jazz on the air

- 7 (Tue), (GMT)**
SATURDAY, MARCH 14
 12.30-2.0 p.m. C. H. Stone Town
 2.00-4.0 p.m. Jazz in Development
 4.30-5.25 p.m. Swing Melville
 5.30-6.0 p.m. Krupa, B.G. Janm, G. G. G. Lonsdale, B. G. G.
 6.30-7.30 p.m. Upbeat Saturday Night
 7.30-8.0 p.m. America's Top Music
 8.00-8.30 p.m. Guy (193), Terms, Hoags
 8.30-9.0 p.m. Jazz Time
 9.00-9.30 p.m. Jazz Session
 9.30-10.0 p.m. Jazz in Progress
 10.00-10.30 p.m. Jazz Gallery
 10.30-11.0 p.m. G. J. Smith
 11.00-11.30 p.m. Jazz at 11.30
 11.30-11.55 p.m. H.M. Jazz Group
 11.55-12.00 p.m. H.Q. Hollywood-New York

- 9.10-10.0 p.m. Sunday
 9.10-10.0 p.m. News and News Dins
 10.00-10.30 p.m. Jazz Journal
 10.30-10.55 p.m. Adventures in Jazz
 10.55-11.00 p.m. Repeat of 10.30
 11.00-11.30 p.m. South Seas
 11.30-12.00 p.m. Nat. Winding Street
 12.00-12.30 p.m. Repeat of 10.30
- THURSDAY, MARCH 12**
 8.00-9.0 p.m. T. D. 643, Mercer
 9.00-9.30 p.m. Jazz Premier
 9.30-10.0 p.m. Jazz Premier
 10.00-10.30 p.m. Jazz Premier
 10.30-10.55 p.m. Jazz Premier
 10.55-11.00 p.m. Jazz Premier
 11.00-11.30 p.m. T. D. 643, Mercer
 11.30-12.00 p.m. T. D. 643, Mercer

- FRIDAY, MARCH 20**
 4.0-4.25 p.m. C. H. Putte Wickman
 4.25-5.00 p.m. Jazz Programme
 5.00-5.30 p.m. Jazz Programme
 5.30-6.0 p.m. Jazz Programme
 6.00-6.30 p.m. Jazz Programme
 6.30-7.00 p.m. Jazz Programme
 7.00-7.30 p.m. Jazz Programme
 7.30-8.00 p.m. Jazz Programme
 8.00-8.30 p.m. Jazz Programme
 8.30-9.00 p.m. Jazz Programme
 9.00-9.30 p.m. Jazz Programme
 9.30-10.00 p.m. Jazz Programme
 10.00-10.30 p.m. Jazz Programme
 10.30-11.00 p.m. Jazz Programme
 11.00-11.30 p.m. Jazz Programme
 11.30-12.00 p.m. Jazz Programme

- MONDAY, MARCH 16**
 9.10-9.30 a.m. B. G. Jazz Roundup
 9.30-10.00 a.m. B. G. Jazz Roundup
 10.00-10.30 a.m. B. G. Jazz Roundup
 10.30-11.00 a.m. B. G. Jazz Roundup
 11.00-11.30 a.m. B. G. Jazz Roundup
 11.30-12.00 a.m. B. G. Jazz Roundup
- TUESDAY, MARCH 17**
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- WEDNESDAY, MARCH 18**
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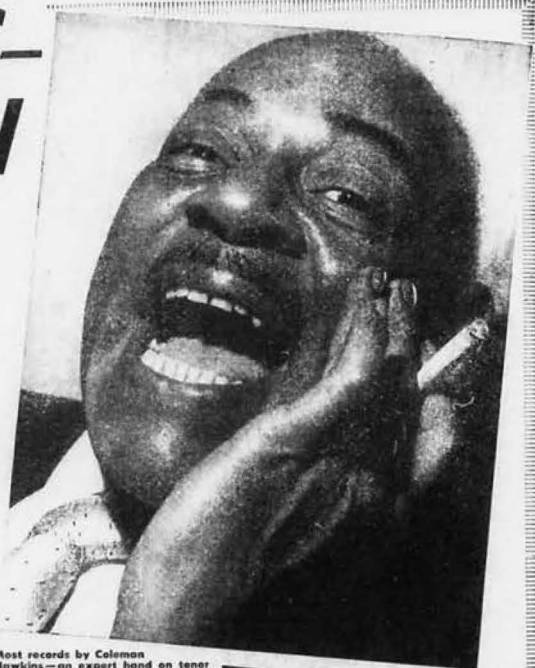
ALBERT HALL

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LAWNS—strongly on personal



Most records by Coleman Hawkins—an expert hand on tenor—are worth getting, says Max Jones.



Roy Eldridge joins Hawkins for "At the Opera House."

COLEMAN HAWKINS (LP)—
"The High And Mighty Hawk"
Bird Of Prey Blues My One And
Only Love Vagabond Oh-Wee-
Wee Oh P.I. You've Changed,
Etc. etc.

(Released 12 in. FA2105-27; 816.)
Hawkins (107); Buck Clayton
(108); Hank Jones (109); Ray
Brown (104); Mickey Shroen (107),
11 and 12 in. New York (Hobby
Dancer for English Edition).

HAWKINS is characteristically
strong and personal on "The
Fourth" Mainstream Jazz LP
to come from Stanley Dance's
U.S. sessions. I wouldn't class it
as top-ranking Hawkins, but
throughout, but it has two excellent
tracks. And most Hawkins
records are well worth getting.
Most of all I enjoyed "Bird Of
Prey," a fast medium-tempo

Jazz discs

which lasts 11 minutes and
swings commendably all the
way.

Hank Jones's piano, ever
conscious of the score, sets the
scene, and two choruses of
soloing in various moods
emerge to take the first of 11
tracks.

He comes in flying low,
phrasing simply, with all the
flow in the world—and raises
the level of tension slowly and
quietly with an expert hand. It
is an admirable solo, fluent,
dynamic and vibrant.

Tenor is followed by piano,
trumpet and bass solos, then the
band lifts to a rather sudden
finish. Buck Clayton's blues
rhythms are particularly to the
point.

"One And Only Love," a
peppy tune, draws eloquent
inspiration from Hawk. Hank and
Clayton (though nothing neces-
sarily so) are particularly to the
point.

"You've Changed" has per-
haps been taken a shade too
fast, but it sounds a more
desireful first performance. There
is an unusual delicacy about
Hawk's playing here, and I like
the understated approach of all
the solos.

"Oh-Wee-Wee" and "Get Set"
have well-executed tenor im-
provisations and Clayton adds a
distinguished muted solo to the
former, but alone with Hawk's
company a facility more a kind
of spontaneity.

It sounds more enterprising
on "Vagabond" however, and
Clayton speaks up as the melodic
creative force that makes his
so pleasing to hear—Max Jones.

Plus Eldridge

**COLEMAN HAWKINS AND ROY
ELDRIDGE (LP)**
"At the Opera House"

Ten For Two; The Walker.
(Columbia Cat. C15450—44, 106.)
Hawkins (107); Eldridge (107);
John Lewis (108); Percy Heath
(109); Gene Krupa (104); 12 in. 107.
At a JAZZ Concert at the Opera
House, Chicago, Ill.

THE training of Hawkins and
Eldridge, with three-
quarters of the Modern Jazz
Quartet, has achieved mixed re-
sults.

"Ten For Two" opens with a
typical John Lewis introduction
which sounds a little odd when
contrasted with the hot tones of
the two horns.

Eldridge opens his solo beauti-
fully, but is soon shrieking
against the top of the Heath and
Krupa wall with almost unbearable
heat, but unfortunately for the
rest of the record, the crying
sounds messy and far-off
the ground.

"The Walker" would be better
named "The Trapper" for
Eldridge is concerned; he
stumbles along until Hawk
lifts the whole performance out
of the rut with a soaring solo.

Lewis's background soundings
sound out of place in this con-
text.—Bob Harter.

New tenor

HAL MCKINICK'S QUINTET (LP)
"I'm Glad You're Here"

The better And The Indiana! I'm
Glad You're Here; Something
New; A Touch Of Spring; Flim
Flam; Sentimental Journey; Heat.
(Epicure 12 in. 32-672—50, 716.)
McKinick (107); Eddie Condon (108);
Paul Chambers (104); Charlie Parker
(109); 12 in. 107. U.S.A. (Am.
Prerogative).

HAL MCKINICK'S name
doesn't exactly spring to
mind when one thinks of great
tenors, but he certainly
turns out listenable music on
record.

On his latest Epicure release
he plays alto, tenor and clarinet
and plays by Herve's "Jackie" trom-
bone and a top class rhythm
section.

On alto, he has much in com-
mon with John Handy. On
tenor—in fact, several of the

tracks remind me of the old
Keith Charles Quartet.
This is his recorded debut on
tenor and he achieves the dry,
though not unpleasant sound,
of the vast majority of Lester
Young followers.

His clarinet playing is a mix-
ture of Giffy's and Goodman,
though the latter's
fluency and the former's com-
plicity originally.

This is not a great record but
while away it's a constant 40
minutes.—Bob Harter.

Two trumpets

DONALD BYRD SEXTET (LP)

The Third and Goodbye (11); When
Your Lover Has Gone (10); Die
(10); Round About Midnight (10)
(Epicure 12 in. 32-672—50, 716.)
(10)—Farmer, Byrd (10); Jackie
McLean (10); Berry Heron (10);
Doug Watkins (10); Art Taylor
(10).

(10)—Parsons as far as (10) minor
Parker and (10) (10) 234
U.S.A. (Am. Prerogative).

DURING the past track I
thought this LP would live
up to the promise of Farmer
and Byrd, but the best of the
younger crop of trumpet
players.

"The Third" taken at play-
ing, is a minor high
point, but Byrd with a pro-
fessional ease show up well,
although they appear more alike
in tone and approach than I
would have thought from
previous work.

Both are firmly rooted in the
swing days, though Byrd is
particularly so, but neither
warmer tone than Davis.
Both trumpeters have made
quite better records than this—
Bob Harter.

Polite swing

**JENNIFER HODGES AND HIS
ORCHESTRA (LP)**
"Sweet Sixty Four"

You Blow Out The Flame (11);
Blue Fantasia (11); Sideway
(10); When Your Lover Has
Gone (10); Nelson Williams (10);
Lover's Leap (10); At McKenna's
Lobby (10); 12 in. 107. U.S.A.
(Am. Prerogative).

HERE is an EP of typical
"Johnny Hotters" type-polite
melodizing, always interest-
ing, but at times you would
think the musicians were play-
ing with their feet.

Most interesting soloists are
bass and tenor. The latter is
impeccable. Hodges—Jack
Hinton.

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Henry Conn	D	Bob Miller	Coro
Michael Klein	Coro	Harry Smith	Coro
Ray Wilcox	D.Jay	Al Bohm	Coro
Harry Conway	E	E. O. Fogson	Coro
Ted Pines	D	Tommy Symon	Coro
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 * CY LAURIE AND HIS BAND
 * BOB WALLIS' STORYVILLE JAZZMEN
 MARCH 23rd
 Tickets 5/6 (5/0 on door) from Two Rail Box Office

CLASSIFIED ADS (See also Pages 16, 18 & 19)

INSTRUMENTS FOR SALE
ALTO SAXES "SUGAR CUTTER"
TRUMPETS "SUGAR CUTTER"
DRUMS "SUGAR CUTTER"
SALES "SUGAR CUTTER"
SALES "SUGAR CUTTER"

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ALWAYS WANTED Hand or Foot
ALWAYS WANTED Hand or Foot
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TRUMPET — £7/10

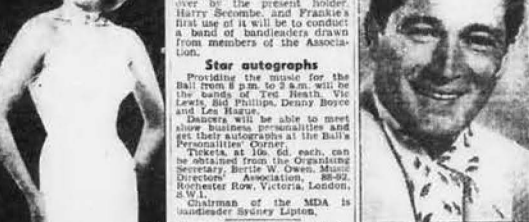
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 electronic echo chamber, Excellent acoustics.

Frankie Vaughan gets a Baton

SHIRLEY SIGNS FOR STAPLETON
FROM the end of April, Frankie Vaughan will be
entrusted to conduct the
orchestra of any member
of the Music Directors' Association whenever he
feels like it.
At the MDA's "Baton
Ball" at the Strand Lyceum
on April 28, Frankie will be
presented with the MDA
Baton as the first voted the
most co-operative and easy
to work with over the past
year.
The Baton will be handed
over by the present holder,
Harry Secombe, and Frankie's
first use of it will be to conduct
a band of handipers during
members of the Association.



Star autographs
 Providing the music for the
 Ball from 8 p.m. to 2 a.m. will be
 the band of the Strand Lyceum.
 The MDA's Baton Ball will be
 held on April 28, 1959, at the
 Strand Lyceum, Strand, London
 W.C.2. Tickets are 10/- and 5/-.
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 held on April 28, 1959, at the
 Strand Lyceum, Strand, London
 W.C.2. Tickets are 10/- and 5/-.

Contemporary Club
 The Contemporary Jazz
 Society presents a record review
 by Max Martin, Rowan Burge
 and John Kinney, March 22nd
 at 7.30 p.m. at the Contemporary
 Club, 10, 11, 12, 13, 14, 15, 16, 17, 18,
 19, 20, 21, 22, 23, 24, 25, 26, 27,
 28, 29, 30, 31, 32, 33, 34, 35, 36,
 37, 38, 39, 40, 41, 42, 43, 44,
 45, 46, 47, 48, 49, 50, 51, 52,
 53, 54, 55, 56, 57, 58, 59, 60,
 61, 62, 63, 64, 65, 66, 67, 68,
 69, 70, 71, 72, 73, 74, 75, 76,
 77, 78, 79, 80, 81, 82, 83, 84,
 85, 86, 87, 88, 89, 90, 91, 92,
 93, 94, 95, 96, 97, 98, 99, 100.

RAF recruits the Light Programme
 Officers and musicians are
 featured in two Light Programme
 broadcasts on the RAF's new
 radio station, RAF Lyneham, on
 the 14th and 15th of March.
 The first broadcast, on the 14th,
 was a special edition of the
 Light Programme, featuring
 the RAF's new radio station,
 RAF Lyneham, on the 14th and
 15th of March. The second
 broadcast, on the 15th, was a
 special edition of the Light
 Programme, featuring the RAF's
 new radio station, RAF Lyneham,
 on the 14th and 15th of March.

Rock-'n'-Roll Goes to Church
By DICK HALL
 As a result of playing a season
 in Mansfield, Cheshire, the
 Rev. Geoffrey Beaumont, who
 has been a member of the
 church for 15 years, has decided
 to keep everything away from
 the church. The Rev. Geoffrey
 Beaumont, who has been a
 member of the church for 15
 years, has decided to keep
 everything away from the church.

Ken Sykora at the Guitar Festival
 Ken Sykora will complete an
 all-star bill at the Festival
 of the Guitars, which is being
 held at the Royal Albert Hall
 on April 14. The festival will
 feature a number of the best
 guitarists in the world, including
 Steve Benbow, Eric Burdon,
 and many others. The festival
 will be held at the Royal Albert
 Hall on April 14, 1959.

CLUB DEBUT
 The Jazz Cousins make their
 debut at the Contemporary Club
 on April 15.

Melody Maker

MARCH 14, 1959

EVERY FRIDAY Gd.

Oh Boy! MD still on secret list

"OH BOY!" was shrouded in mystery at prestime. On Monday, "Hootsman" Harry Robinson received a letter from Ron Rowson, programme controller of ABC-TV, saying that his contract had ended.

This confirmed the report in last week's Melody Maker that major changes were taking place in the teenage beat show.

But this week Harry has been attending "Oh Boy!" rehearsals in Kingston. Also there on Wednesday was Bill Shepherd. Who will actually be taking over as MD on tomorrow's programme was an open question on Wednesday. No one at ABC-TV headquarters was prepared to give the answer.

XI less 5

One thing is definite: five original members of the Rockinghams XI will not be in this week's programme. Says producer Jack Good: "They have not signed the new contracts sent to them."

The musicians are Ronnie Black (bass), Bernie Taylor and Eric Ford (drums), Ray Welton (lead guitar), Ian Fraser, and Doug Doolittle (bass). Signed in their place are Fred Donohue (bass), Bernie Morrison (bass), Vic Fife (drums) and Leary Saunders (drums).

The Monday "Hootsman" Robinson-Jack Good dispute over playing the band of Lord Rockingham has again been adjourned in the High Court until Monday.

DE MONTFORT HALL - LEICESTER

SUNDAY, MARCH 22nd, at 5.40 p.m. & 8.0 p.m.

Arthur Kimbell presents AMERICA'S TOP VOCAL STAR

CONNIE FRANCIS

Plus a Big All-Star Supporting Bill

SUNDAY, MARCH 29th, at 5.40 p.m. & 8.0 p.m.

JOHNNIE RAY

CYRIL STAPLETON and the SHOW BAND

Tickets for both shows: 10.0, 9.0, 6.0, 7.0. Stalls 9. 7. 5. Main Floor 8.0. Orchestral 5.0. Leicester, or Arthur Kimbell, 28 Rusby Road, Hinkley, Leicester. Eastern S.A.E.

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Telephone 2144

FLAMINGO CLUB INTRODUCES



London's Flamingo Club celebrated its third birthday on Friday featuring a show of new groups. From left to right: Bert Courtney, Bill Le Sueur, and Don Rendell (left).

The group is comprised of: Eddie Hirston (trumpet), Fred Allmon (bass) and Jackie Douglas (drums). Other members of the new Tony Kinsey Quartet—left: Stuart Kinsey, Kinsey and Kenny Sagar. Pianist Bill Le Sueur completes the group.

A "JEKYLL and Hyde" record with two musical "faces" is passing across the counters of supermarkets, tobacconists, chemists and newsagents in towns up and down Britain.

It is a Gala low-price EP sold under the name of

"Music For Lonely Lovers" by America's Mark Anderson and his Orchestra.

But purchasers of this 6d. disc are really spinning tracks featuring the music of British band leaders: Alyn Ainsworth and Ivy Benson.

And 10,000 copies of the record have been distributed by Gala.

The reason

Reason for the mix-up: Gala compiled the EP from Mark Anderson LP received from the States. The original tracks were recorded by Alyn Ainsworth and Ivy Benson for U.S. exclusive record operator, Muzart Records in Britain three years ago.

Now the LP has been bought by Gala.

Ivy + Alyn = U.S. leader

"We, of course, issued the record in good faith. It is one of many we make up from albums received from Stateside labels for which we have an outlet in this country."

"I had known the music was by Alyn Ainsworth and Ivy Benson," said Howard Munn, who preferred to use their names."

£150 arrangements

Ivy Benson told the MM: "When we did the sessions for Koppelman I paid Bernie Fritton £150 for eight arrangements of which the ones on the Gala EP are just two. The remainder must be floating around somewhere."

"I am not thinking of taking any legal action at this stage," says Alyn Ainsworth: "My musicians were paid on session, but I did not receive any fee for the arrangements I had paid for nor have I yet had any royalties."

Footnote: Munny Lewis: "Any royalties will be withheld until we hear from the Official Receiver who is handling Munn's affairs. Certainly anyone who should be paid will be paid."

... TWO NEW GROUPS



TV PARADE

Do you watch TV? Of course you do. And for that reason you cannot afford to miss next week's Melody Maker.

As ever first in the field, the next issue of the MM will present the first of a regular weekly four-page TV supplement.

It will take you behind the scenes for the news, gossip, reviews and pictures of the people who make TV 'tick'.

Among the fascinating stories in the first TV supplement you can read about:

• The Perry Como Show. • Michael Holliday. • Marion Ryan and Jackie Hain—the stars of "Spot The Tune." • The money in those "Jingles." • Jack Parnell. • And Steve Race writing of a typical show.

Next week's Melody Maker will interest EVERYBODY.

Disc salesman FLYING HIGH

Philips Records have appointed A. J. Kosky as their representative in Dorsetshire, North, Northants, Lincoln and Leicestershire.

CHE Richard and his road-show will fly to Jersey for a one-night-only performance of "The show plays Chester Horley for a week commencing March 21.

PYE SIGN DEAL WITH U.S. 'PARIS' LABEL

THE Pye International label has come to an exchange deal with America's Paris Records which will find an outlet for new American artists in Britain.

Other British stars at Cherry Warner, request on the Oh Boy! show, are Maren Ryan will be released on Paris in the States.

Preview

Already, Pye International has "preview" released Paris discs by Aimee Frost—appearing with Johnnie Ray in this week's Sunday Night At The London Palladium— and Rosemary Clooney, whose new album, Time, comes a best-seller.

Other Paris artists available to Pye International include the Pop, Enigma, Nicky Delatone, and the Supersevens.

DANKWORTH TOUR

From Page 1

Dankworth, who head the deal with George Wein, of the Newport Festival Committee—Everybody is looking for Johnny. Everyone from Norman Granz to George Wein has been anxious for him to play in the States.

"It is really the biggest event in British jazz in years, and Johnny will be starting at the Festival that has featured the most famous names in American jazz."

Johnny's wife, post-warring singer Cole Linder, will not be making the trip because of her commitments with "Valmouth" in which she is starring at London's Savoy Theatre.

'New look'

For his second trip to Britain in two years, JATP will be given a new look by Norman Granz, signed for the trip are: Ella Fitzgerald, Norman Granz to George Wein (dr.); the Gene Krupa quartet (dr.); Eddie Warman (trumpet); Eddie Warman (trumpet); and a band led by the band, the Les Leytr Quartet (trumpet); Ray Ellis (trumpet); Wilford Brimley (trumpet); and Gene Johnson (trumpet); and most famous names in American jazz and Ray Eldridge (trumpet).



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- 14 DIXIELAND INSTRUMENTALS Vol. 9 (Maple Leaf Sax, etc.) ... 3/- POST 3/10
- HOT SOLES (Sax, etc.) WOODY HERMAN ... 3/- POST 3/10
- MILROSE SAX AND CLARINET SOLO ... 5/- POST 5/6

SAX MUSIC

- 14 DIXIELAND INSTRUMENTALS Vol. 1 (Cotton Sax) (Copeland, etc.) ... 3/6 POST 3/10
- 14 DIXIELAND INSTRUMENTALS Vol. 10 (Maple Leaf Sax, etc.) ... 3/6 POST 3/10
- HOT SOLES (Sax, etc.) ELITE and TENOR ... 3/6 POST 3/10
- TRUMPETER'S HOT SOLES and TRIO ... 4/- POST 4/4

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MELODY MAKER

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