JUNE 1, 1957

EVERY FRIDAY 6d.

Sands v. **Presley** See Page 5

SAVOY HO **Introducing Miss Mindy**

In Training for U.S Will carry



ACK PARNELL and his Orchestra are to take up a resident berth at the Savoy Hotel, London, in September.

Jack will fill this key-spot in London's night life

when he ends his run as MD for ATV's "Sunday Night At Blackpool."

This series, the summer version of "Sunday Night At The London Palladium," starts on June 30.

Top shows

At the time of going to press, full details of Jack's Savoy Hotel appointment were not finalised. But the MELODY MAKER understands that the

engagement will in no way affect his ATV commitments when he returns to Town.
At present, Jack's band televises in "The Arthur Haynes Show" and Val Parnell's "Star Time" and "Saturday Spectacular."

Hucko for Britain?

New York, Wednesday.—Clari-nettist Peanuts Hucko is prob-able in Jack Teagarden's group for Britain in September.



Glamotous American singing star Mindy Corson arrived in London on Tuesday for two ATV shows—"Sunday Night At The Palladium" this week-end and "Star Time" on June 13.

McDevitt group will Group and singer Nancy Whiskey will play Group and

the Carnegie Hall on a July . tour of the States.

As exclusively forecast in the MELODY MAKER last month, they will undertake a six-week tour of leading theatres.

A top American rock-'n'-roll | group—probably fronted by Alan Freed—will tour this

REOPEN THE CLUB M



The Phil Seamen Quintet played on Sunday et the reopening of London's Club M. Phil is seen (above) with quintet members Stan Wasser (bass) and saxist Benny Green.

country in exchange. Final negotiations for the trip were fixed by the group's personal manager. Bill Variey, who was in the States last week on a record-exploitation tour with Nancy Whiskey.

Oriole gave a Press reception

Oriole gave a Press reception for her when she returned on Friday. She is seen (above) with Cras. McDevitt admiring the toy freight-train set which was presented to her by Chic—the American distributors of her records.

West End hat-trick for Lonnie Donegan

SKIFFLE king Lonnie Done-gan will bring off a hat-trick of West End successes when he co-stars with Alma Cogan for a four-week Variety season at the London Hippo-drome from June 24.

Lonnie previously starred at the Prince of Wales and the London Palladium,

Negotiations for other stars to appear at the Hippodrome include Shirley Bassey.

include Shirley Bassey.

The Hippodrome season is being presented by Val Parnell's Moss Empires,

TOMMY STEELE has been offered a million-dollar contract by a major Holly-

wood film company.

This news, announced this week, follows the MM's exclusive report that two Hollywood companies were bidding for Steele. Personal manager, Larry

will fly to Hollywood in September for final discussions," said

Palnes. Palnes, flew to Cannes on Tuesday to meet a representative.
"If things go to plan, then Tommy and John Kennedy "Tommy and John Kennedy"

"If things go to plan, then would be a big Technicolor musical."

Tommy's new picture, "The Tommy Steele Story," made by Beaconsfield Films, is currently showing at the Rialto Cinema,

Coventry Street, W.
On Monday he opens for the week at the Hippodrome, Bris-

Gto Rudy Miick becomes a SURGE HUMPHREY MATTELTON Humph Leader of Englands' most versatile Jazz group with his Rudy Miick TRUMPET (Model 7H) The complete range for every brassman-Trumpets, Trombones, Mutes and Mouth-STOCKED AND RECOMMENDED pieces. BY EVERY DEALER OF NOTE

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Art colour brochure of the complete ranges of Rudy Muck Brass Mouthpieces and Mutes.

Name..... Address.....

This 'Cat' knows how to From Bill Simon NEW YORK, Wednesday. MOST impressive new disc of the week in America

SKIFFLE has been added to the attractions of the two-steamer "Floating Festival of Jazz" between London's Tower Pier and Margate on June 16.

Dickie Bishop's Skiffle Group and Johnny Duncan's Blue Grass Boys have been booked by Jazz-Boys have been by Boys have been by Boys ha

Quick change

The twelve-hour trip will include two hours ashore at Margate, where the bands will change boats to enable the shufflers to hear every band.

Playing aboard the Royal Sovereign and Royal Daffodil will be the bands of Humphrey Lytte'ton, Chris Barber, Cy

Paul Chris and his Music Makers have started another summer at the Casino Ballroom, Hunstanton (Norfolk). Three members of the band—drummer-leader Paul, altoist Brush Johnson and tenorist Garth Colis—having been acting as extras in the shooting of the film "Barnacle Bill" nearby.

is a rockabilly by Jerry Lee Lewis on the highly influential Sun label, which previously had developed Presley, Carl Perkins and Johnny

This country cat knows how to shout the blues! Sides are "Whole Lot Of Shakin' Going On" and "It'll Be Me."

Best British

WITH the English-made discs this week:—The Nancy Whiskey-Chas. McDevitt "Freight Train," though it lost some of its edge to the Rusty ~~~~~~

MUSIC IN MONTREAL

Jazz on the up-and-up

From Henry Whiston

MONTREAL, Wednesday.

BRITISH emigrant trombonist Mac Minshull led a quintet at a jazz concert at the Down Beat Club here on May 18. Further evidence of the vast improvement in Montreal's jazz night club situation in the past six months.

The Down Beat, the Esquire Showbar and the El Morocco have all increased the amount of jazz. The Esquire has formerly concentrated on R. and B.

Unattached Dolores

DOLORES HAWKINS, former singer with the Gene Krupa Orchestra, played a week at the El Morocco, closing last Sunday. She was with Krupa about eight or nine years ago, and now records as a single for Columbia and Epic.

Special date

MAHALIA JACKSON made a special trip to Canada on Monday to appear on the Denny Vaughan CBC-TV show... Canada's Gisele MacKenzie starts her own NBC-TV show on September 28. She says comedian Jack Benny was chiefly responsible for getting her the contract.

Strip show

THE Calypso artist Duke of Tropico is currently at Dagwood's on the Sunset Strip. . . The Hillaray Rose Quintet and Fat Man Robinson's Rockers share an engagement at the Esquire Showbar. They close at the beginning of June, as do Ruth Price and the Wyatt Reuther Trio at the Circus Lounge in Hull.

version, was strong in the markets to enough qualify as a Billboard Best Buy

Billboard also picked Manto-vani's "Around The World" as its Disc Jockey Programming selection, although other

NEW YORK DEADLINE

versions have been receiving copious play for some weeks.

Turn to jazz (1)

THE Village Vanguard, a New generally spotted folk music acts, has shifted to a jazz policy. First attraction—on Tuesday—is the Chico Hamilton Quintet. Stan Getz is due June 18-29, and the Modern Jazz Quartet is set for two weeks beginning July 16.

Seating capacity of the club Seating capacity of the club Jazz Festival line-up: Wilbur

and Johnny Duncan's B'ue Grass Boys have been booked by Jazz-shows to join the twelve top traditional bands and four solo planists on the shuffle.

NEXT Friday (June 7) Ivy Benson and her All-Girl Orchestra will play in

a new weekly BBC series, "Music By The Sea," from

will be upped to 125. Max Gordon, who also operates the Blue Angel, is planning a jazz cocktail hour, during which discs will be played, and also Sunday jazz concerts.

Turn to jazz (2)

BRANDEIS University, in Waltham, Massachusetts, is
incorporating jazz as a part of
its annual Arts Festival in June.
Next Thursday there will be a
concert featuring six new,
specially commissioned works in
the jazz idiom by both jazz and
"serious" composers. Former
include Charlie Mingus, Jimmy
Giuffre and George Russell.
It's billed as the first "allnew" jazz concert, but it's
reported that Duke Ellington's
"Reminiscing In Tempo," an
early "serious" jazz work, will
be included.

Herbie Mann album

FLAUTIST Herbie Mann, one of the busiest musicians record-wise in Town, recently completed a bass-clarinet album for Riverside, is currently doing a "chamber music" album for Emarcy, and will go out to the West Coast in a few weeks to team up with Bud weeks to team up with Bud Shank for another LP.

Jazzmen's ballet

TEO MACERO, one of the TEO MACERO, one of the leading avante-gardists in jazz, is scheduled to do a concert at the Carnegie Recital Hall this week with Teddy Charles, Hall Overton and John La Porta.

Macero's new ballet was débuted at the Phoenix Theatre a few weeks ago to good reception.

In a line

DONGO-conga drummer Candido has an album coming out on ABC-Paramount on which he sings.

Bob Shad, Mercury-EmArcy's A&R chief, is off to Paris to record the Blue Stars of "Lullaby of Birdland" fame. Top tenorstar Sonny Rollins has left Max Roach's group. Rumour has it that Rollins wants to start his own group. start his own group.

Youthful success

Mose M OSE ALLISON, the young Mississippi planist who has recorded with Al Cohn and recently joined Stan Getz's new group, is scheduled to record his own trio album for Prestige.

Max de Paris band, Ruby Braff
the Octet (featuring Pee Wee
jazz Russell), accordionist Leon
which Sash, Mahalia Jackson and
also the Clara Ward singers.
... Leonard Feather leaves
this week for his annual
month-long recording expedition in California.
...
The foreword to the new
the sale autobiography, on
which Feather is collaborating, will be written by John ing, will be written by John Hammond, who must receive credit as the dis-coverer of Basic and so many other jazz greats.

BLESS you for bringing the standards of present-day "music" out into the light. Now how about starting a series to bring teenagers' tastes back to the high level that prevailed in the '30s? Most of them only pretend to enjoy the "row" served up to them because it is "the latest," or because "everyone I know likes it."—Michael Clarke, Feltham, Middx.

the industry.

Rock-bottom

LETTERS

restore

good taste

CONGRATULATIONS on your article ("Rubbish On Records," 25/5/57) on the present abysmal standard of pop music. It is very gratifying to see that the Melory MAKER

has the courage not only to attack merely making money from records but to ask as well

for moral integrity, which has

practically disappeared from

It is to be hoped that your effort will be supported by other responsible sections of the industry.—A. P. Cartis, Ilford, Essex.

Pretending

BC-TV can take a large share of the blame for the current low taste in popular music. In their attempts to woo audiences away from the other channel, standards seem to have

channel, standards seem to have been thrown aside.

Rock-bottom has surely been reached with "Six-Five Special," where rock-'n'-roll and incompetent skiffle follow each other in horrid, monotonous succession culminating last week in Don Lang's "Rockabilly Rock," Close-ups of the less intelligent members of the audience indulging in estatic off-beat clapping and "hand dancing" complete the BBC's contribution to the degradation of youth.—B. J. Godding, Isleworth, Middx.

The secret

I WISH to thank Steve Race for his very honest article ("We Imitate—That's All," 18,5 57). He says what we all really know but don't like to admit.

I am a fan of Dixieland style, and the best I have ever heard was played by the Original Dixieland Jazz Band at the Hammersmith Palais de Danse in 1820, when I had to listen to it for seven hours a day for six months.

months.

They rehearsed continually every morning when I was working as a page-boy, so a few more hours of enjoyment were mine.

As time goes by I have come to realise the American's secret of good dance music. First, they really enjoy it inside and out; secondly, they apply to it plenty of what we call concentrated practice.—Tony Harding, Putney, S.W.15.

Isle of Man. Sesson "ELECTONE"

Guitar Amplifying Equipment Guitar Amplifying Equipment Charles has been Hammond organist at the Spa for several years.

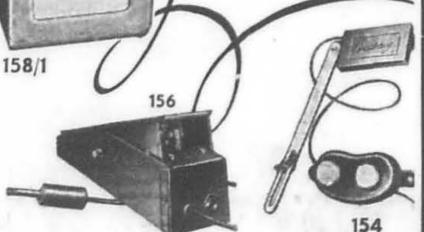
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> 156. FOOT VOLUME CONTROL FINE smooth and positive control from zero to maximum volume whilst leaving the hands free. A "must" for all electric guitarists.

without the tone and volume control £4.19.1

158/1. 15-watt AMPLIFIER. Designed expressly for the player who demands the best in amplification, giving ample power and superb reproduction with maximum portability. A.C./D.C. £45.0.0 159/1. 10-watt AMPLIFIER, A.C./D.C

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we do like to be beside

the Villa Marina, Douglas, Douglas (28th), and Joe Loss from Morecambe on July 5.

Extra, Extra!

BRIDLINGTON. - The years.

VARMOUTH,—Bassist leader
Ray Hill is to spend his eighth
summer at the Constitutional
Holiday Camp,
. . . A skiffle
c l u b h a s
opened at the
Olde Towne
Café in a converted 300-yearold beer cellar.

Burtonwood USAF Base.

BURTON-ON-TRENT, — Saxist
Roy Tilley, proprietor of the
Kevin Ballroom, is to marry his
cashier, Jacqueline Stevenson,
on June 11. On
the 17th he
takes his band
to the Blue
Lagron, New-

old beer cellar, Regular Satur-

day group is led by 17-year-old guitarist Roger Belden.

NORFOLK, — Pianist Les Wheeler is resident at the Palm Court, King's Lynn, leading Guy Ranger (alto), Ivan Dunbabin (bass), Stan Watson (drs.) and Tony Whiting (voc.).

YORKSHIRE.—The Larry Cas-sidy Quartet moves next week from Leeds Mecca to Fountainbridge Palais, Edinburgh, Basalst
Don Carroll is leaving to join
bandleader Ronnie Hancox
Planist Tommy Howe has left
Derek Sinclair's Band at the
Mecca to join Johnny Wollaston
at the Majestic Trumpeter Larry Jones has joined Sinclair. Stockton trombonist Eric Baxter

is fronting at the Wakefield the Wakefield Embassy Ball-room while Vic Davies sum-mers in the Isle of Man,

NOTTING-HAM — Scots tenorist Bill McVey has left Peter Fielding at the Astoria to join Teddy Dobbs at the Blue Lagoon, Clacton.

sle of Man.

The second spot in the series

Will go to Teddy Foster and his Orchestra and will be broadcast from Butlin's, Filey, followed by Bill Gregson from the Tower Ballroom, New Brighton (21st), Phil Moss from the Palace bride away. . Newly formed Yellow Dog Stompers hold weekly Wednesday sessions at the Ports-wood Hotel.

> BATH. — Barbara Kay from Bristol is singing with Ted Carter and his Music at the Regency Ballroom.

LANCS.—Eileen Walsh leads a trio in the NCO Club lounge at Burtonwood USAF Base.

the 17th he takes his band to the Blue Lagoon, Newby JERRY DAWSON New-The

Johnny Smith Band will appear during his absence. TORQUAY .- Sid Phillips will

again play at the 400 Ballroom for a month this summer (July-August). Supporting will be resi-dent Sammy Herman and a seven-piece.

ISLE OF MAN,—Altoist Freddy Harding opens tomorrow (Satur-day) at the Central Hotel, Doug-las, with a trio completed by Larry Moore (pno.) and Eddie Gage (drs.).

BLACKPOOL.—Pianist leader Jack Dalston has signed for a sixth year a Norbreck Hydro.

BOGNOR. — Summer name-band bookings at the Esplanade Theatre will include Chris Bar-ber, Alex Welsh, Mick Mulligan, Eric Delaney and the Kirchins.

TED AMBROSE, trumpetleader, who ran Brighton
Jazz Club for six years, has
protested to three young
promoters who revived the
club at the Richmond Hotel
last Friday.

"Although I closed down
in 1956, I have been contemplating reopening," he
told the MM.

The Rex Ballroom starts summer on e-nighters with nighters with Laurie Gold and his Pieces of Eight tomor-row (Saturday).

BE LEAST .-Rodney Foster ex - trombonist with the White Eagles Jazz Band, has joined Bryan Cluncy's Ulster Rhythm Kings.



& ENHANCED APPEARANCE

Leaflet from 1 ROSE, MORRIS & CO. LTD., 79-85 Poul Street, London, E.C.2



Whiskey and Whiskey are doing plenty for the Chic label. It has sold over half a million and was 14th in the Best Sellers over there while Nancy was dropping in on various disc-jockeys in

New York and Chicago.

"She took it all in
her stride," says manager Bill Varley. "But
I'm glad I went over
with her At the conwith her. At the con-vention, there was a cabaret put on for the benefit of the disc-jockeys and all the artists were there to be seen and heard,

"You can imagine the pushing that went on. Poor Nancy stood around right from nine o'clock waiting to sing Freight Train ' them—and I only man-aged to get her on at 2.30 a.m."

Vulnerable

Back in England. Nancy met the Press in cotton blouse and skirt - vulnerable, yet somehow protected by

a touching wariness. She didn't even blink when asked why she thought her singing had caught on. "I don't have an American accent and I'm sincere. American She told of being hard

up when she first came to Town; of earning £4 10s. in a coffee bar and spending half of it in rent.

She hasn't yet tasted the financial fruits of fame and hopefully fame and hopefully awaits her first record royalty cheque. ("It may be over a £100!") Till then, she dreams of making things more comfortable for her van-driver father back

in Glasgow.
No use to ask her
the "Freight where the "Freight Train" will take her. She just doesn't know.

Tony Brown



"Ampliphonic"

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between top casing and bellows. No damage to SAFETY FIXING. Safety "snatch-plug" connector pulls from any angle. No danger of damage if lead wire is

Mike is affixed to reed

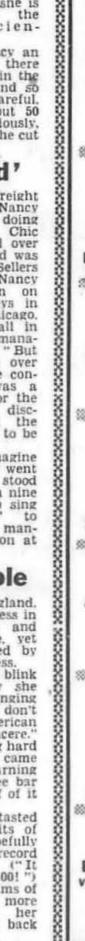
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Once heard you never can forget.





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HERE are pictures of three were married this week. Seen (top) is singer Mahala Davies, who married U.S. Army Sergeant Earl Wilkerson at Kensington Register Office, Mahala is heard each week in the BBC's "Calypso Calling." Right. Ted Heath trombonist Wally Smith poses with his bride Dawn Robinson after their wedding at St. John's Church, Blackpool.

Below, traditional leader Terry Lightfoot and bride Iris Barber outside the Catholic Church, Potters Bar.

Potters Bar.



Producer HERBERT SMITH

Directed by GERARD BRYANT

Executive Producer PETER ROGERS Screenplay by NORMAN HUDIS

ANGLO AMALGAMATED

11.14.0

PROGS: 12.50,

3.15, 5.40, 8.0 SUN. 4.30, 7.5



Weddings of the Week PEAK-HOUR SHOW ARS JOE LOSS

will be showcased in a new ABC-TV peak-hour series, "Holiday Town Saturday Night," which starts on June 15.

The first programme comes from the New Central Pier, Morecambe, and will be seen from 7.15 to 8 p.m.

Show dates

Subsequent shows will be televised from the Fioral Hall, South-port: Tower Ballroom, New Brighton; Norbreck Hydro, Blackpool; Olympia Ballroom, Scarborough; Spa Royal Hall,

REINFORCEMENTS FOR CY LAURIE

Twice this week reinforcements were flown from London to the Cy Laurie Band during its seven-day tour of England, Scotland and Ireland.

On Monday, planist-vocalist Tony Raine flew from London to Glasgow as a replacement for Anne Varley, who is to marry clarinettist Cyril Reepfer, of the Colin Smith Band.

Then, on Tuesday, trumpeter Ken Sims was taken to hospital with pneumonia. Traditional leader Brian Taylor flew to Belfast to appear with the band.

SINGLE THOUGHTS

Alma Cogan explains why she has stayed single in the Radio Luxembourg "Jamboree" pro-gramme at 8 p.m. tomorrow.

Chris Barber has

BANDLEADER Chris Barber was lucky to escape injury whilst Pracing his Lotus sports car at Oulton Park, Cheshire, on Saturday. The car left the track and ploughed through muddy ground.

SUNDAY NIGHTS OUT

The new Bruce Turner group will be playing at Cook's Ferry Inn every Sunday from June 9.

THE STEELMEN HUMPHREY LYTTELTON = BAND CHAS, MCDEVITT SKIFFLE GROUP

WITH MANCY WHISKEY TOMMY EYTLE CALYPSO BAND

CHRIS O'BRIEN'S CARIBBEANS

AND LISA DANIELY.

14 TOP TUNES

EVERYBODY'S

FAVOURITES IN

The TRUE story of

lain's most sensational

Although the car was damaged, Chris was unburt and appeared with his band at Hanley that evening.

Two in two

This was Chris's second accident in the Lotus in two weeks. On May 14 he drove into a ditch to avoid a collision with another vehicle whilst on his way from London to Manchester.

Barber bassist Dick Smith was this week taken to hospital suffering from a mwstery complaint. Dick had been feeling unwell for some weeks, but doctors have

some weeks, but doctors have been unable to trace the cause. Former Laurie Gold bassist Tom Pinguay has been depping

with ABC-TV

Bridlington; Butlin's, Piley; Town Hall, Rhyl; Pier Payliion, Colwyn Bay, and Palladium Cinema, Llandudno.

tember 1 from the Norbreck Hydro, when the winners of ABC-TV's Bathing Beauty Queen, Adonis and Fashlon Queen con-tests will be chosen.

The series will be introduced by Macdonald Hobley, assisted by TV disc-jockey Joan Edwards,

To make way for this series, the one-hour "Joe Loss Show," featuring Dennis Lotis and Joan nema, Llandudno.
The final show will be on Sep- on June 8.

PACKING THE LONDON PALLADIUM



Howard Keel (r.) relaxes after his opening on Monday at the London Palladium. With Howard is guitarist-singer Malcolm Mitchell, who occompanies him in his act. The show is reviewed on p. 9.

Peter Malam opens at Hayling Island

Bandleader Peter Malam opened this week at the Coronation Holi-day Village, Hayling Island, for the summer.

His line-up is completed by Peter de Meza (drs.), Benny Perrin (tpt.), Phil Pisher, Alan Perry, Norman Duval and Denny Jackson (saxes) and Ray Banks (bass, vcls.),

HEATH RETURNS

Jack Heath, general manager and director of Good Music, arrived back on Sunday from a two-week States visit.

CAB KAYE PLANS HOME IN GHANA

SINGER Cab Kaye is to emiof the year.

Cab, at present touring with the Eric Delaney Band, told the MM: "I have many relatives in Ghana. We shall be leaving about November or December when my contract with Eric Delaney is completed.

"I have a project already lined up out there to lead a group for club work."

Record labels bid for Gary Miller

Singer Gary Miller said this offers from major record com-

His contract with Pye-Nixa is due to end soon. Gary is booked for the next BBC-TV "Jimmy Wheeler Show"

on June 22. Gary told the MM: "I have been offered a trip to Cyprus for the War Office, but I don't know yet when I can go."

Caveman stuff

During the summer, Hastings Traditional Jazz Club will meet every Friday in St. Clement's Caves. Resident group is the Dolphin Jazz Band.

PRANK HOLDER will combine calypso and rock-'n'roll when he opens the BBC-TV's "Benny Hill Show" to morrow (Saturday). He will also be featured in the closing number and share a spot with clarinettist Carl Barriteau.

Alan Dean will be star of the BBC Light Programme's "Top Of The Pops" on June 10. He ap-peared in BBC-TV's "Rooftop" on Wednesday.

Drummer Pete Bray has been granted leave from the Nat Temple Band to play during June at the Villa Rosa, Madrid, with a 16-piece orchestra led by Continental star Pats Sardi.

Harry Smith, plan'st at the Studio Club, Piccadilly, was pre-sented with a son by his wife, Miriam, on Sunday, Harry has a BBC "Plano Playtime" airing on June 22.

Johnny Duncan has been booked for two editions of BBC-TV's "6.5 Special"—on June 15 with the Humphrey Lyttelton Band and on August 24 with his former leader, Chris Barber.

Skiffle makes its debut at London's Pigalle Restaurant on June 9 when the Rudy Marsalis Creole Group is booked to appear.

The Lennie Hastings tradi-tional band left yesterday (Thursday) for Dusseldorf for a two months' residency at the New Orleans Beer Bar,

Worthing saxist-leader Danny Teasdale was taken to hospital on Thursday. Trumpeter Arthur Dyson is fronting the Teasdale Band at the Assembly Hall and Pier Pavilion.

Planist Alan Moran has left the Leslie Collins Orchestra at Streatham's Stork Club to MD the "Eric Ross Show" at Bog-nor. He is replaced by Willie

The Porcupine Jazzmen are resident at a new jazz club which opened on Saturday at the Thames Hotel, Hampton Court. Trombonist Laurie Williamson leads Len Ward (tpt.), Harry Lush (cit.), Lex Kelly (gtr.), Jerry Gleason (bass) and Noel Baker (dra) Baker (drs.).

Trumpeter Roy Penner has left Teddy Poster to join the Fred Evans Orchestra at Catford's Savoy Ballroom

The 16th ANNUAL ALL-LONDON CHAMPIONSHIP

NON-STOP DANCING

7.30-11.30 TO FAMOUS BANDS FIRST HEAT Sat., June 8

SECOND HEAT SAT., JUNE 15

THIRD HEAT SAT., JUNE 22

FOURTH HEAT SAT., JUNE 29

GRAND FINALS, SAT., JULY 6

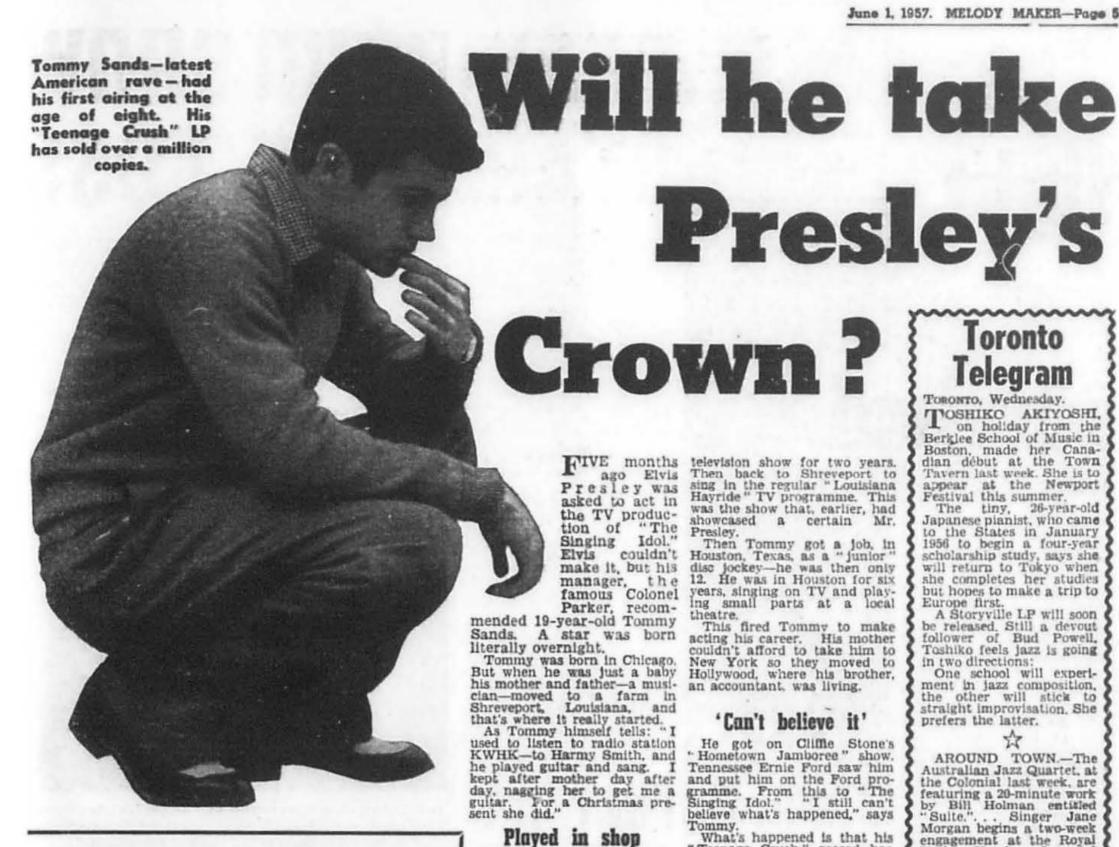
Winners of the past competitions have included Decca Recording Stars-MATT MONRO, BILLY BENNETT & LINDA LANE of Canad an Broadcasting Company. PRIZES TO THE VALUE OF £25. Admission and Entries on the night 4/-

SPECIAL ATTRACTION WHIT MONDAY, JUNE 10 at s p.m. THE TOMMY WHITTLE GROUP Direct from their American Tour

With GUEST BAND. Dances presented by LES WINGROVE for Hornsey British Legion.

ROYAL ALBERT HALL . WHIT SUNDAY, JUNE 9th Two performances only at 6 & 8.30 p.m. JAMES LAURIE presents THE FAMULOUS

and CHAS. McDEVITT with NANCY WHISKEY BOOK NOW: 10/-, 8/-, 6/-, 4/- - Hall (KEN 8212) and Agents



LONDON'S JAZZ CLUBS ARE SO DULL

DRESUMABLY the modern jazz clubs of London's West End feature the best of our modern jazzmen. I have spent very many nights searching for some interesting music, but, apart from one or two bright moments, I am getting sick to death of the tired, unenthusiastic offerings of our leading jazzmen.

That the sounds offered by our players can seriously be said to compare favourably with those of America's top musicians is a Chicago where he did a local

JAZZSHOWS present

By Public Demand

THE AVON CITIES JAZZBAND

and SKIFFLE GROUP

BOB KELLY "BLUES and BOOGIE"

THE GRAHAM STEWART SEVEN

STOLL THEATRE

KINGSWAY, W.C.2

Tickets: 3/6, 5/-, 6/-, 7/6, 10/-, from Box Office, Stoll Theatre,

and usual agencies. (Box Office open from Tuesday, June 4th)

Talking

point but the enthusiasm certainly is not. And this enthusiasm is not going to be produced by all the critics in the world saying a musician is great when you only have to listen to one chorus of Lester Young to realise that he is not.—

NORMAN E. HAINES, Maidenhead.



Lester Young You have only to listen to one chorus . .

bit much.

The talent may be there in some cases,

ticed there.

"SOME musicians," said ment, Pat knows his sub-planist Pat Hawes, ject and is not afraid of "have discovered it is pos-making his point in typical "have discovered it is pos-sible to play rubbish and get well paid for it. By and large, I feel that attitude is re-sponsible for the general low standard of musicianship in British traditional jazz.

Strong words from a strong personality who is London's latest jazz leader.

Warming to his theme, Pat continued: "I don't feel there are more than a handful of jazz musicians entitled to call themmusicians entitled to call themselves professional musicians."

With 11 years' active participation in the British jazz move-

Elvis

forthright manner.

In at the start of the revival—as far back as 1946 —Pat was playing with the Jelly Roll Kings led by the late John Haim, He was the pianist with the original Humphrey Lyttelton band before spells with the Crane River Jazz Band (then led by Ken Colyer) and the Christie Brothers

Stompers. More recently he has worked with the Dave Carey Band.

His new group combines two tenors, both doubling clarinets, with trumpet, and trombone rhythm.

Retrogressive

"I feel that to stick to the usual three-piece traditional front line is retro-gressive," explains Pat. explains "You just don't get any-where with it, Within reason, the more instruments you can use, obviously the more colour you can get." The last thing Pat wants

is to have his band tagged as a particular type of group—dixie, New Orleans or mainstream.

"We certainly will not copy anyone," he said.
"Listening to Basie, for example, only convinced me of the futility of being a Basie copyist."

Skilfully avoiding a trap I had laid for him, Pat maintained: "We don't intend to launch the band with the assertion that the jazz public are morons. We jazz public are morons. We realise that while we would like to do original things we are playing for a cash-paying public. I don't want a band that dies on me for being out on a limb."

Bob Dawbarn

Telegram

TORONTO, Wednesday. TOSHIKO AKIYOSHI. Toshiko akiyoshi, on holiday from the Berklee School of Music in Boston, made her Canadian début at the Town Tavern last week. She is to appear at the Newport Festival this summer.

The tiny, 26-year-old Japanese planist, who came to the States in January 1956 to begin a four-year scholarship study, says she

scholarship study, says she will return to Tokyo when she completes her studies but hopes to make a trip to

Europe first.
A Storyville LP will soon be released. Still a devout follower of Bud Powell. Tashiko feels jazz is going

in two directions:
One school will experiment in jazz composition, the other will stick to straight improvisation. She prefers the latter.

AROUND TOWN.-The Australian Jazz Quartet, at the Colonial last week, are featuring a 20-minute work by Bill Holman entitled "Suite.".. Singer Jane Morgan begins a two-week engagement at the Royal York Hotel's Imperial Room, today.

Helen McNamara

FIVE months ago Elvis Then back to Shreveport to Sing in the regular "Louisiana Hayride" TV programme. This was the show that, earlier, had showcased a certain Mr. Presley.
Then Tommy got a job, in Houston, Texas, as a "junior"

Presley's

the TV produc-tion of "The Singing Idol." couldn't disc jockey—he was then only 12. He was in Houston for six make it, but his the years, singing on TV and playing small parts at a local theatre.

This fired Tommy to make acting his career. His mother couldn't afford to take him to New York so they moved to Hollywood, where his brother, an accountant, was living.

'Can't believe it'

He got on Cliffie Stone's 'Hometown Jamboree' show. Tennessee Ernie Ford saw him and put him on the Ford pro-gramme. From this to "The Singing Idol." "I still can't believe what's happened," says

Tommy.

What's happened is that his
"Teenage Crush" record has
sold over a million, his new
Capitol LP is a best seller and
he's signed to a film contract
with 20th Century Fox.

Actually, his mother bought it on hire purchase. Until a certain amount was paid up the guitar had to stay in the music shop. This did not deter Tommy. He went down to the shop every Saturday and prac-Here's a real deal for "When the final payment was made," Tommy recalls, "I walked down the street to the radio station. All of eight years old, I went straight in and asked for an audition. They but me on Harmy's show." your discs...the greatest in record players from

> Quicker than you can say 'rock', you'll be sold on these two record players-the 'Music Master' and the 'Encore'. Perfectionists in sound. Pilot present the most to all who go for all that goes on disc. Attractively styled in cool colour schemes, the only thing that's square about this pair is the shape. THE 'MUSIC MASTER' Four speeds-78, 45, 33, 16j, the Music Master can operate all record sizes with the lid closed. Strap handle; onlt fittings; attractive two-tone colour schemes. 17 gns Tax paid THE 'ENCORE' 10-record automatic mixing changer for 7', 10" and 12" discs with four speeds, 78, 45, 33, 16%. Rexine covered in maroon with grey-pink check or



blue with grey check. Moulded plastic handle and gilt fittings.

fight

JOLUME 2 of this reof Jazz (Bruns. LAT 8167) the first rhythm section which covers the 1930s. It begins, the first tenor sax—Dick Wilwhether intentionally or not, with a chilling example of the fate which awaited jazz at that juncture in its history, and which might well have overtaken it had not a handful of strong individualists asserted themselves.

Hard on Andy Kirk's heels comes Chick Webb, with the first real ensemble sound. A very young Ella Pitzgerald sings "Sing Me A Swing Song." Webb himself plays an incoherent break and generally drags the tempo to such an extent that one wonders if the should not be discussed in future purely as an influence.

That fate can be summarised in two words: Casa Loma. The Promoter having established his right to say what was played, the Arranger had now come along to say how it should be played.

The false scale of values which resulted is neatly de-monstrated in the Casa is perhaps at a new peak of Loma Orchestra's "China-international renown." town, My Chinatown." For example, in the clarinet solo, where poor Clarence Hurchinrider fights a losing battle against a farrago of open brass stabs and smears.

One notices with interest that trumpeters were being called upon to play top E's and F's even in those days, but the sum

STEVE RACE reviews volume 2 of Brunswick's "Encyclo-paedia of Jazz"—covering the 1930s

mere frustration. They sounded like—and indeed they were—a bunch of clever young men in search of the magic potion which Louis Armstrong kept securely locked in his trumpet

Having been brought up among jazz neighbours, so to speak, the brothers Dorsey were better able to capture the jazz sound in their "St. Louis Blues" (which follows). The

secret was then
as now and always - relaxathe first outstanding glimpse in the whole album of cultivated virtuoso playing: Tommy playing: Tommy Dorsey's trombone

LUME 2 of this re- Andy Kirk's "Walkin' and corded Encyclopædia Williams composition, brings son's-which to contemporary ears even sounds like a tenor

Hard on Andy Kirk's heels

Bechet

Writing of Bechet's "Blackstick." Leonard Feather com-ments: "To pigeonhole Sidney Bechet as part of the jazz of any single decade is an arbi-trary move, since Bechet's name has been honoured in jazz for

The reference is, of course, to France, where Bechet is held in the esteem which Americans reserve for Sir Winston Chur-chill and Englishmen for Adlal Stephenson.

In passing, it should perhaps be added that "Blackstick" is a nickname for the clarinet, and that Bechet's voice only found its true timbre in the richer total of all their efforts was tones of the soprano saxophone.

I have a firm liking for Sister Rosetta Tharpe, despite her occasional habit of swallowing the words one most wants to hear. Listening to "That's All" one realises again how pathetically far from the real thing are those ample British ladies who like to describe themselves as Blues Shouters. as Blues Shouters.

Fletcher Henderson's "Down South Camp Meeting" introduces a musician who to me (and apparently only to me) is one of the most fascinating individualists in all jazz: Henry Allen Jnr., otherwise knownbut perhaps not any more—as "Red."

Parker

Hearing once again his curious gipsy style of playing, not to mention the way he an-ticipated Parker's "lean-back" style by a mere 15 years, one marvels that he should have been allowed to sink into comparative obscurity.

How pleasant, too, to renew friendship with the delicious John Kirby Sextet, and to hear Billy Kyle playing as he used to do.

One hopes that Leonard Feather wrestled with his conscience before slapping it down and including Glenn Miller's 'Moonlight Bay."

Its position — immediately before Basie's historic "Roseland Shuffle"—is all the more ludicrous, since nothing but the very finest is worthy to rub shoulders with the incomparable Lester of those days.

And so to the final track in Vol. 2: Jimmy Lunceford's "Swanee River." One could perhaps have wished for a better example than this of Lunceford's great contribution to big-band jazz.



Sidney Bechet is represented by "Blackstick" but Steve Race points out: "Bechet's voice only found its true timbre in the richer tones of the soprano saxophone."

Bo Diddley in Montreal

edited by Max Jones and

Sinclair Traill

FROM John Norris in Canada comes news of an interesting visitor to Montreal: Bo Diddley.

"If it had not been for your review of the BD record in the MM," writes Norris, "I would not have bothered to hear him, for he appeared at the local 'House of Rock-'n'-Roll.'

records of his I now have, Diddley does not sing much. His guitar is very heavily amplified and he often produces that deep. rich, slurring tone and pulsating rhythm noticeable in much of Muddy Waters's

work.
"I was able to show him the review and he was sur-prised and impressed to find mention of his music in a British paper.

Maraccas

"With BD were Jerome Green on maraccas and drummer Frank Kirkland. Most of the recordings use this line-up, but there have been occasional additions.

"The fine plano on 'I'm
A Man' and 'Cops And
Robbers' was by Sam
Spand, who plays with
Muddy's group, Incidentally, a tambourine was
mentioned in your review.
Actually the sound was
produced by maraccas.

"Bo comes from Missis-

"Bo comes from Missis-sippi." He moved to sippi." He moved to Chicago when he was six and learned violin before taking up guitar. His family was very poor and Bo used to earn money by singing in the streets.
According to Kirkland, he
then sang 'real funky
blues.'

Sax trio

" At present Bo is keen about rock-'n'-roll, mainly because of the unprece-dented good times and money he can enjoy now. For added rhythmic effect he would like to use three saxes, but I can hardly imagine any sax player being content to play in the rhythm section.
"By the way, his real

more like country dance COLLECTORS' CORNER

> "Bo is a tall, well - built man who wears hornrimmed glasses. He and Green one humming while the other

than anything

name is Ellis McDaniel. He still one humming whi sings the lyrics.

tune on it the night I heard him. The instrument was amplified and the number sounded or five basic tunes. sings the lyrics.
"Bo composes all the songs. but I would say he has only four

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JAZZ TODAY No. 21

Don Rendell, Eddie Harvey, Bert Courtley, Dave Shepherd, Ken Moule. Ken Sykora, etc. Compere: Jack Higgins

TUESDAY, 11th JUNE at 7.45 p.m.

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The Cotton Pickers Bob Cort Skiffle Group Ian Armitt and Guests Compere: Ken Sykora

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Compiled

(Times: BST/CET) SATURDAY, JUNE 1: 12.30-1.0 p.m. A 1: Jazz Sax.
12.45-1.15 DE: Sandy Brown's Band.
1.9-1.15 A 1 2: Golden Jubaleers.
5.15-5.45 Z: Swing Serenade.
6.40-7.0 C 1: Jazz Musio,
7.15-8.0 M: Thad Jones.
6.0-10.0 T: Flanagan, Baxter, S-F,
Anthony, etc. (2) B.G, Herman,
MJQ, Mulligan, etc.
9.9-25 J: Basin Street Jazz.
9.30-9.55 J: Basie, Joe Williams.

9.30-9.55 J: Basie, Joe Williams,

10.30-10.57 B: Sonnie Parker. 11.0-1.0 a.m. T: Repeat of 8.0 p.m. 11.5-12.0 J: America's Pop Music. 11.5-12.0 F 2: B.C. De Franco, Dodds, Bigard, Bechet, Werner Müller. 11.10-11.30 Y: Jazz 1957.

12.5-1.9 a.m. J: D-J Shows. 1.0-2.0 E-Q: Saturday Night Club, E: 2.5-3.0 H-Q: Hollywood-New York. F:

SUNDAY, JUNE 2: 12.30-1.0 p.m. A 1 2: Creole Folk- H: 5.0-5.20 A 1 2: The Duke-Yester- 1:

day and Today.

8.0-10.0 T: (1) Popular. (2) Ellington, Mole, Kenton, JATP, Hamp, Peterson, Ellis, Rich, etc.

9.30-10.0 Z: Champs-Elysées Jazz.

10.0-11.55 S: For Jazz Fans.

10.45-11.30 B: French Jazz with Mezz Mezzrow.

11.0-10 a.m. T: Repeat of 8.0 p.m.

11.0-1.0 a.m. T: Repeat of 8.0 p.m.

MONDAY, JUNE 3: 1.0-1.30 p.m. J: Martin Block (daily).

8.0-10.0 T: (1) Ella, Berigan, Joe Williams, B.G. (2) from "Basie's Bar" in Harlem The Count in-troduces Joe Williams, Vic Dick-enson and other guests. 9.20-9.55 S: Life of Bechet. 10.10-11.0 S: For Jazz Fans. 10.30 app. K: Jazz Panorama.

11.0-1.0 a.m. T: Repeat of 8 p.m. 11.5-1.0 J: D-J Shows (nightly). TUESDAY, JUNE 4:
6.30-7.0 p.m. R: Modern Jazz.
8.0-10.0 T: (1) Ellington, B.C.,
Herman, T.D., Hi-Lo's, etc. (2)
Davis '49 Band, Jazz from South
America, LaPorta, Diango, Ella,
Bcbby Sherwood.
9.20-9.45 H 2: For Jazz Fans.

10.10-11.0 S: For Jazz Fans. 10.15-10.55 B—258m: The Real Jazz. 10.20-11.0 A 1 2: Six Swing Bands. 11.0-1.0 a.m. T: Repeat of 8.0 p.m. 11.35-12.0 H 1: German Combos,

WEDNESDAY, JUNE 5:
8.0-10.0 p.m. T: (1) Miller, Louis,
Krupa, Morrow, Ellington, etc.
(2) Bobby Henderson, Rolf Kuhn,
Farmingdale High School Band
(average age: 14), Adderly,
Lunceford, etc.
9.30-10.30 F 3: Jazz For Everyone,
10.10-11.0 S: For Jazz Fans,
10.30-11.30 O: New Swing Discs.

10.39-11.30 O: New Swing Discs. 11.9-1.9 a.m. T: Repeat of 8.0 p.m. 12.10-1.0 I: Ferguson, Thad Jones, Dirah Washington, Condon All Stars.

THURSDAY, JUNE S:

7.50-8 10 p.m. F 2: Pia Beck Trio.
8.0-10.0 T: (1) Grappelly. Josh
White, Kenton, Herman, etc. (2)
Ventura. Cain-Kral, Lambert,
McGhee, 30 Minutes of Dixieland with Condon and Co.,
McPartland, Scobey, Bechet and
Louis

9 30-10 0 P 2: For The Jazz Fan. 9 30-10 0 J: Instrumental Mood. 10.10-11.0 S: For Jazz Fans. 10 30-11.0 I: Eddie Sauter and his

Music. 10.45-11.0 J: B for Blues. 11.0-12.0 P: German Jazz Festivals. 11.0-1.0 a.m. T: Repeat of 8.0 p.m. 11.15-11.55 DL: Jazz Band Ball. 11.25-11.55 C 2: Clooney with Ellington. 11,35-12.0 H 1: Jam Session with

Anthony.

FRIDAY, JUNE 7: 4.0-4.30 p.m. I: Hank Jones. 5.5-5.25 C 2: Peter Schilpercort Quartet. 6.10-6.40 L: Jazz.

8.0-10.0 T: (1) Anthony, Taylor-

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Jones, Van Damme, Thernhill, etc. (2) How Hot Jazz Became Cool by Willis Conover.

9.30-10.0 J: R-and-B.
10.10-11.0 S: For Jazz Fans.
10.20-11.0 Q: German Jazz Festival.
10.35-11.15 Z: Jazz Actualities.
11.0-1.0 a.m. T: Repeat of 8.0 p.m.
11.35-12.0 H2: Anthony Jam Session 11.35-12.0 H2: Anthony Jam Session

KEY TO STATIONS AND WAVELENGTHS

RTP Paris-Inter: 48.39m. 2—193m. 1-1829m, RTP Parisien: 280m, 218m, 318m, 359m. 445m, 498m.

C: Hilversum: 1-402m. 2-296m. BBC: E-464m, 30, 25, 19m bands. L-1500m, 247m E: NDR/WDR: 309m. 189m, 49.38m.

Belgian Radio: 1-484m, 2-325m. 3-267m. RIAS Berlin: 1-303m. 2-407m,

49.94m. SWF Baden-Baden: 295m, 263m, 195m, 41.29m.

AFN: 344m. 271m. 547m. SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m.

NR Oslo: 1376m, 337m, 228m, 477m. 25, 31m bands M: Copenhagen: 283m, 210m, O: BR Munich: 375m, 187m, 48.7m.

SDR Stuttgart: 522m, 49.75m, Q: HR Frankfurt: 506m. RAI Rome: 355m, 290m, 269m. 41.81m.

Europe I: 1647m. VOA Washington: 41, 31, 19m bands, 12.6-1.0 a.m. only: 1734m, W: Luxembourg: 208m, 49.26m,

Y: SBC Lugano: 568.6m. Z: SBC Geneva/Lausanne: 393m.



ditional group, good and bad in

with stylish trumpet, clarinet

Ballads are back

RADIO LUX-EMBOURG dropping rock - 'n' - roll and calypsos. Their 500 letters a week practically all ask for ballads.

Music publishers, too, are longing for "the

good old days of the ballads," as one said to me something different, an original the other day.

Maurice Burman

The banalities of rock-'n'-roll are well known—Tony Brown's article last week ("Rubbish on Records") wrapped the whole thing up brilliantly-but are the ballads going to be any better?

By the good old days, the publishers don't mean the period of Jerome Kern and Cole Porter Rodgers and Hart, the times of the thirties. They mean any time from 1949 until last year.

If you look back and see what was being published during that time it is hard to decide which was worse-rock-'n'-roll or the ballads.

It was because the level of pop songs had become so low that people turned to anything to get away from it all.

And if the publishers are going back to those kind of days -the days when radio bands played one dreary, inane vocal after another—there will be another and, if possible, worse musical revolution.

Dance bands are going to have a great deal more air time

in the future, and the question of the 60/40 per cent. plug rule will have to be reviewed if we are not going back to that killing type of programme.

The solution is obvious—give the public good ballads and they will sell. Give them rubbish and the ballads will flop again.

BREAK FOR JAZZ band is simply an average, tra-TERRY LIGHT-FOOT AND HIS JAZZMEN

THE DON HARPER QUINTET 12.30 p.m. 21/5/5?

parts.

and piano.

ET'S take Don Harper first. musiciana are accused, quite rightly, of lack-ing originality. Well, Don has

instrumentation. With Sammy Stokes (bass). Bobby Kevin (drums), Ken Jones (piano), George Chisholm (trombone) and Don on violin. it's a combination which I, at any rate, have not heard before. In their first number, "Just

Rockin'," they sounded first rate. It was only when they came to tunes (as distinct from com-positions) like "I May Be Wrong" that the group began to sound when Chisholm wasn't playing, like a dated fiddle with rhythm accompaniment.

If it keeps to special material there is a positive future for this kind of polished and original sound.

Terry Lightfoot's clarinet has improved; it is more tasteful and controlled. The band, however, is still rough. It plays out of tune and lacks swing.

But as it is still a comparatively new band, there is every possibility that it will reach the standard of the more experienced and longer playing tradi-tional bands which have largely eliminated these dejects.

AT THE JAZZ BAND BALL HARRY WALTON'S RAGTIME BAND KENNY BAKER

IF Walton's band plays ragtime, then Victor Silvester is a modern jazz band. Harry's



has improved. With him are John Bennett (tmb.), Martin Bormann (bjo.) and John Richardson (drs.).

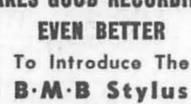
time, with plenty of ideas but needing more technique. Baker, our brilliant

Terry Lightfoot's clarinet

sounded a little uncomfortable with the Walton backing, but His first two numbers were quite poor, but his third, "Mammy O' Mine," was good, was still better than most trumpet players manage to sound in any circumstances.

BURMAN'S BAUBLE Don Harper Walton's plano is a mixture to Don Harper's Quintet for its British of all styles, least of all rag- originality.





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LET'S BE HAPPY

"I ET'S Be Happy" sets out to put Scotland and the Edinburgh Festival on the map and enlists a couple of all-Americans to give the land of the heather a boost.

Jeannie (Vera-Ellen) is a frugal and hardworking Vermont girl of Scottish extraction who inherits a modest hoard and decides to blow it all on a holiday in the land of her ancestors.

On the trip by Tony Brown she meets a travelling salesman (Tony small band-set out to safe-Martin) with a smooth line guard this rare bird, who com-

in washing machines and plains that she has only resong-and a weakness for redheads. Jeannie doesn't hasn't been tempted enough.

It's much more fun that it happen to be one. To console herself for his mains one to the final foot of

tained her status because she

FIRE DOWN

BELOW "FIRE DOWN BELOW"

screen of Rita Hayworth in the

marks the return to the

preoccupation elsewhere, film—thus winning a U certifi-Jeannie lends an ear to the cate for a film that might have blandishments of an im- rated an X had some of the poverished laird. He sees a saucier lines been spoken in chance of restoring his French. chance of restoring his decaying castle but overestimates the weight of Jeannie's purse. After that, of course, the poor girl is stuck with a repentent salesman for life.

This lightweight story has rôle of a girl who has seen the been lavishly staged, with some seamiest side of life—an up-topretty awe-inspiring views of Edinburgh, Technicolored Cinem. Scope, a ballet sequence, a couple of dance productions, and songs various by Tony Mar-

date version of the femme fire. There's suspense for you. It is a fire fire. There's suspense for you. Those with no taste for such melodrama may enjoy Rita's melodrama may enjoy Rita's abandoned mambo dance, the harmonic soundtrack by Larry Lemmon, who is trapped in the cryptological forms of a single playing of Jeri cryptological forms. They had Wally Stott in to crumpled bows of a ship loaded Southern's recording of the help out with some incidental with explosive nitrates and theme song. What more could music, but the Martin songs which also happens to be on one expect for the money? were specially written by Nicho las Brodszky and Paul Francis Webster. So far as I am concerned, they wasted their time Half an hour after seeing the film, I couldn't recall a note. Sharp-eyed pop enthusiasts may catch a glimpse of members of the Coronets vocal group in one scene and a snatch of their harmony in another.

THIS COULD BE THE NIGHT

THERE is something about innocence that brings out the best in a beast—or at least that's the theme of "This Could Be The Night," which stars Jean Simmons as the sweet but not so simple maiden offended by too much protec-Jean gets a job as secretary

to a night club owner (Paul Douglas) who reveres her as a college dame," gets under the akin of his partner (Anthony Franciosa) and positively frightens the night-club singer (Julie Wilson), who has never been in proximity with purity

All—and that includes Ray Anthony, leading a Dixielandish



e Ray Anthony

THOSE in the Frankie Vaughan's first full-scale film role in "These = Dangerous Years" may turn the singing idol into an = actor of real star status. Producer : Anna Neagle is so confident of his ability that she has already engaged him for a follow-up, due to go before the cameras in October ober.

ober.
In "These Dangerous Years" Frankie takes a turn at heavy dramatics as a soldier on the run after being involved in an accidental shooting, and is seen on the left with his victim.

HOLLYWOOD

STAN KENTON left Hollywood, this week, on a two-anda-half-month nationwide tour. He will play one night

at the Newport Festival. Stan's new trombone section is Archie Lecoque, Jim Amlotte, Kenny Shroyer, Don Reed and Kent Larson. The four saxophones are Lennie Niehaus, Bill Perkins, Wayne Dunston and Steve Purlo.

Trumpets are almost as before—Ed Leddy, Sam Noto, Phil Gilbert, Lee Katzman and Bill Castaglio. Bass man is Red Kelly (ex-Woody Herman), Local upcomer Reed Vaughan plays drums.

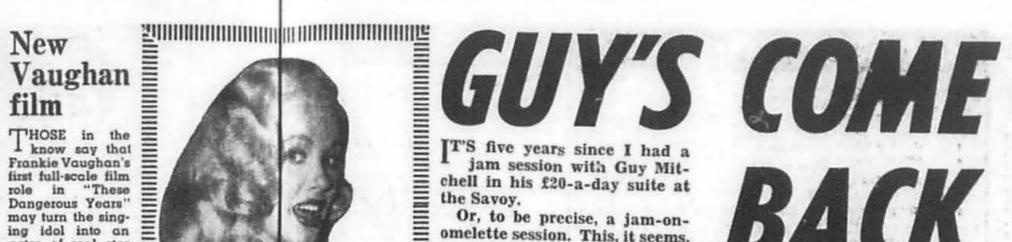
The "Kenton With Voices" LP is scheduled for a June 17 release, It features "The Modern Men" vocal group, Ann Richards and the Kenton trombones,

FILM CLIPS . . . Mamie Van Doren's new "Untamed Youth" picture is a wow with all the boys (and the men!) . . . Irish singer Erin O'Brian has signed a longterm contract with Warner's . . . Monica Lewis sings very sexy little number in the Jack Webb starrer " D.L."

DISC DATA . . . Lee Konitz plays tenor on his latest Atlantic LP . . . "The Brothers Candoli " album is on Dot label . . . Pianist Russ Freeman is now official musical adviser to Pacific Jazz Records . . . Newest release here by a British band is the Tommy Watts Ork playing







omelette session. This, it seems, is a breakfast delicacy favoured by visiting Americans. Guy went

one better. Between mouthfuls he took swigs from a pint bottle of milk. From breakfast right through Guy was living it up in those days. He had reason to. His double-hit disc of "The Roving Kind" and "My Heart Cries For You" was well on the way to a two-million sale.

And, with the inspired backing of U.S. "Svengali" MD Mitch Miller, it seemed he had only to step into a recording studio to coin a fresh pot of gold.

The Mitchell hits poured out like a horn of plenty. "Christopher Columbus," "Sparrow In The Treetop," "My Truly, Truly Fair," "Belle, Belle, My Liberty Belle" were just four more

discs that had the pop record by Laurie Henshaw devotees clamouring for more . . . and more.

Then came the slump. Maybe it was inevitable in the transient, gimmick-ridden business of the peach—was 22-year-old Danish-record world, but, though Guy sang out as well born blonde Else Sorenson. The as ever, his disc sales dived like a Thunder Jet. / couple were married last Sep-As one American magazine put it: "For three tember 12, just outside New years a Guy named Mitchell was singin' the blues Orleans.

Maybe Guy groaned at hav-Maybe Guy groaned at hav-ing to cut short his honeymoon

'A beautiful blonde'

session. But it wasn't before both he and lovely Else That article neatly tied its own cue to Guy's were smiling—and singing. For the disc turned out to be Says Guy: "It took a beautiful blonde to change "Singin' The Blues." Says Guy: "It took a beautiful blonde to change my luck. I was working in a night club in Canada last year when I saw this gal sitting at a table with some other people.

"After I wangled an introduction I knew that I wanted to marry her. I had just one week to make my pitch—and I made it." weeks," says Guy, "and it has gone over the 2,000,000 mark

"Grasshopper Jump" . . . The new Roy Kral Jackie Cain LP, with big band, is getting rave reports from the musi-

JAZZ JOTTINGS . . . The American Negro "Ballet Jazz"
was performed here by the Archie Savage Dancers,
with Eddie Beal as musical director . . . Buddy Collette
is featuring Calvin Jackson on piano with his new Quartet
. . "Lionel Hampton broke it up, in Australia, with his
screaming rock-"n-roll," declared Bill Perkins, who was
with Stan Kenton on the same bill.

EXOTIC singer Yma Sumac was divorced from Molses Vivanco, her composer-conductor-manager husband. Vivanco was previously adjudged the father of twins born During the divorce period, voluptuous Yma made the local Press photogs very active by indulging in a public

free-for-all with a girl working in the Vivanco household.

IN BRIEF... British music publisher Dave Toff is in Hollywood, visiting with film and record companies... Singer Rusty Draper has a summer TV show with the Billy May Ork... In a Hollywood restaurant there is a juke box that plays 33] LPs—price 1s. 8id. per play . . . Terry Gilkyson and his Easy Riders, all American citizens, went to Trinidad to provide calypso music backgrounds for the movie "Cinemiracle Adventure."

AT THE LONDON PALLADIUM—

IF the current Palladium bill is any indication, the drift from drivelling

ditties to melodies with meaning may at

any moment turn full flood. And no one

will be happier than ninety-eight per cent. of the radio, television and theatre-going public, the music publishers, the

songwriters, the musicians, the artists

Howard Keel proves it. Eve Boswell proves it. By refusing to pander to what is supposed to be current popular

taste and devoting their talents to really

worthwhile material

Drift from drivel

Fifth visit

business commitments.

to fly to New York for a record

Riding high

"It sold 1,500,000 in five

"Singin' The Blues" was in

Britain's Top Discs list for some

17 weeks, and Guy promptly

provided an encore with "Knee-

deep In The Blues." In fact,

the two discs ran concurrently

Likewise, Guy is again riding

high-this time with "Rock-A-Billy." He can now afford to

smile at the fact that, just be-

fore his marriage, he was down

to his last \$3,000. A pittance

considering his personal and

in the Hit List for 11 weeks.

Guy opens at the Empire. Glasgow, on Monday. latest tour will mark his fifth visit to Britain. Today (Friday) he is due to check in at the Savoy. And with him will be lucky mascot" Else.

I won't be there to join in on breakfast jam session. I figure this was one occasion when Guy would prefer to keep it a duet.

Songs, in Eve's case, like "Paper Moon," "Mr. Wonderful," and "Gypsy In My Soul"; in Howard's, like "Make Believe," "Without A Song" and

But they do more than sing good songs.

They give them magnificent arrange-ments. Result: Cyril Ornadel's boys

are inspired to play at their very best;

both singers show up at the top of their

form; and the entire audience (not just

Eve always looks as if she is enjoying every moment of her act. She sparkles.

some of the posters I've seen.

an all-too-rare sense of Theatre

Both do not so much command

good play, you fear to miss moment of what is going on.

The finest

Keel is, of course, the finest

ctor-singer (America has sent

he stage have been designed to

such effect as virtually to con-

stitute a one-man revu

(though he is competently backed in the closing minute

by the four boys of Group One and Malcolm Mitchell on

He dances, he dresses up, he

jokes, he creates other charac-

ters out of the atmosphere

His act terminates one

the best bills this theatre has

staged for many a moon.—P. B.

And he sings magnificently

'Autumn Leaves."

the gods) loves them.



FLASH-BULBS popped as the folks would never have a dazzling cocoon-sheath dress. Above her blonde head she

twirled a frilly parasol. The dress was apt. The day was hot. But this was no Easter Parade: the get-up was for a photographer's benefit in a Savoy Hotel suite.

The girl? Mindy Carson. She's here to star on TV. And. to tie-up with the trip, Philips have issued her recording of Sugaree."

Salesgirl

Maybe it's not quite fair to describe Mindy as a chocolate-box girl; her sophisticated beauty has a good deal more depth than the picture which adorns the usual commercial package of hard-and-soft cen-But in one respect the simile

is apt. For Mindy started out in a Fifth Avenue chocolate shop-as a salesgirl. Later she joined in a sing-song at a night club, was promptly for the offered \$125 a week by the owner she says. to stay on as a solo attraction.
"I know it sounds like a film script," says Mindy, "but it's

"I turned the offer down, My

chocolate-box girl posed in allowed it. "But it made me think of singing as a career. My dad said okay—so long as I made good within the year.

Whiteman

"At seventeen, a year seems an awful long time. But I made the grade—with just three months to spare." She got a spot as a guest artist on Paul Whiteman's radio show—was kept on by Whiteman, for two weeks, Ten weeks at New York's famed Copacabana followed their youngest-ever per-

The Copa date brought in TV, radio and disc offers. Most important, a rôle in the New York revival of

"South Pacific."

From then on, Mindy con-x centrated on musical x comedy, She is due back in x the States on June 16 for x stardom in "The Pajama" stardom in "Game" in St. And in the Fall she hopes to pull off a big rôle in a new Broadway musical. "I've been working for this Broadway for the past three years,"

e Howard Keel

Premature **************

Mindy considers herself X
x primarily a ballad singer X
x But she was first in the X
x field with a rock-n'-roil X
x number. "The Fish." "It X
x was premature, I guess. X
"But," she adds, "I can't X
x see myself as a rock-n'-roil X
x singer. Those lyrics! No X x singer. Those lyrics! No x good for a performer." x This aversion for "gim- x micky "songs caused Mindy x

x micky "songs caused Mindy x to miss out on one of the x biggest ever.

"Composer Bob Merrill x came to me with a song one x day. I knew him well x enough to tell him what I x thought of it.

"Bob, I said, 'are you x kidding? Those words are x asinine. I'd sound like a x jackass singing this song.' x "Patti Page did it." says x Mindy. "It was 'Doggie In x The Window." x "I never lived it down."

"I never lived it down."x Laurie Henshaw.

THE AROUND WORLD

Three smash hit versions of the music from Michael Yodd's 'Around the world in 80 days'

BING CROSBY *

b/w VICTOR YOUNG



MANTOVANI



45 r.p.m.

the full sound-track of the Oscar-winning score

LAT 8185 (LP 33+ r.p.m.)



PAT BRAND'S 'On the Beat' will be

guitar).

She is a great performer. And she should be disgusted at the tiny billing she's been given on She shares with Howard Keel play better attention as fascinate the audience, so that, as with a

Top men find that a Custom-built Mouthpiece gives best results. Here are the facings used by some leading players, with apologies to hundreds of others omitted by limitations of space. Keith Bird Tenor E Ted Thorne Carl Barriteau C* * Metal Jack Goddard Allan Franks Doug Robinson C# C* Roy East Izzy Duman John Roadhouse C** Bill Apps Norman Hunt Chas, Chapman Cliff Townsend Doug Stimson HS* (** Alan Nesbit * E. Cyril Reuben Harry Conn Lou Warburton C* Jack Benson C.Lay Jackie Sprague HS# Michael Krein Don Pashley C# C* Roy Willox Bruce Turner 64 Harry Conway Harry Vento Ted Planas Bob Miller CH Harry Smith Harry Bence C* Vic Ash C# Al Bohm Pat Smuts E. O. Pogson

Eddie Mordue

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mouthpiece.

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complete with microphone and tape Fully guaranteed . Easy payment terms The Walter 303 is a really HIGH FIDELITY Instrument - and it's also the SIMPLEST ON THE MARKET! There are only two controlsvolume, and the 'Joystick' with which you record, play back, rewind, reverse and eruse.

You can connect the 303 to a radio or other amplifier for greater volume-but you won't often need to ! Even without on extension speaker the maximum valume-3 watts-on playback is great enough to fill a medium-size hall.

WALTER INSTRUMENTS LIMITED, READ 171 GARTH ROAD, MORDEN, SURREY. TEL.: DERwent 4421 ALL Please send me free literature on the new Walter 303 ABOUT IT!

HAPPY smile on the face of singer Cynthia Lanagan (above left) announces the suc-

cessful conclusion of her first recording session for Parlophone —a coupling of "Silent Lips" and "Jamie Boy" that will be on sale tomorrow (Saturday). Twenty-six-year-old Cynthia married to a trumpeter and mother of a two-year-old daughter, is yet another graduate of the MM's contesting scheme to make the bright lights. Gaining her first experience with the Jive with this band, into three All

Her work with Alan Kirby's Dixleianders brought her the award of the coveted "Musician Of The Day" placing in the MM's Regional Final at Tottenham last year.

THE Rhythm Kings (above the top Variety and radio attractions in Paris. Emile Letellier plays plane, guitar, trumpet and bass, and Janet Boust plays drums, trumbone and tenor. The boys, both Belgian, bring the house down playing four instruments at the same time.

Now they would like to tour Now they would like to tour

05674



45 r.p.m.



78 r.p.m.

1-3 BRIXTON BOAD LONDON 5 W 9

FOR anybody to whom the theatre is the ultimate in excitement and wonder, Broadway-this ugly, noisy, nerve-shattering street-must be that somewhere over the rainbow: something to gape at. Even those who conquer it seldom lose their love for the place. Those lights are all they're cracked up to be, and more. You need regular meals, though. Broadway can play hell with your stomach,

Two people who must eat pretty regularly, I should think, are Richard Rodgers and Oscar Hammerstein. You eat very regularly when you have numbers one, two and three on the hit parade

Songsheet

While Hubert W. David is on holiday, ChristopherHodder-Williams takes over "Songsheet" column with a series of three articles "Giants on Broadway."

all to yourself. all to yourself.

It happened during the run of "South Pacific" and the songs were "Some Enchanted Evening,"
"Bali H'ai" and "Younger Than Springtime." Yet while these men may be giants, they're human giants. They've written flops as well

The challenge

In fact, it's because they've managed to stay human that they have been so fabulously successful. They have never lost the thrill and the sense of challenge that is Broadway. And their humanity is

evident in so many of their songs. It's a quality that goes straight to the heart—but it doesn't choke it up with sugar.

Their writing is deceptively simple, but very seldom is it obvious. They express sentiment rather than sentimentality. You never have to put any phoney emotion into their songs—the feeling is there already, needing little interpretation from the singer. Open your mouth, let the music come out and the song will sing itself.

will sing itself.

When "Oklahoma" swept several continents, critics and imitators thought the magic of Rodgers and Hammerstein was simplicity and rustic charm. When this was followed by "Carousel," they thought it was brave, storm-facing numbers and tear-jerking nostalgia.

After "South Pacific" they decided it was virility and pace.
When "The King And I" moved in, they were convinced it was grace and good taste.

Those busy pens belonging to songwriters who were so anxious to jump on the bandwagon must have had a tough time. It wasn't fair. Just as everybody was all set for a whole vista of shows about wide-open spaces, fairgrounds became the fashion. And when the perplexed producers had got used to this idea, everything had to be about sex-starved soldiers on sultry islands.

The basic fact that eludes those who seek the formula is that there is no formula. And this dilemma reveals in part the basic forte of the partnership: it is their tremendous range and their power to merge the songs completely with the subject, period and setting of the story while preserving a melodic and lyrical appeal that is satisfying in itself to non-theatregoers.

A new pattern

This is even more difficult than it sounds, for the public have, until recently, only accepted about six variations of the basic popular song and to sell them anything different is a proposition that the publishers and record companies on their own would not contemplate.

Rodgers and Hammerstein, on the other hand, have almost invariably rejected the standard pattern. Yet because they are very shrewd they have realised that to help a show to become a hit it is desirable—probably essential—to have something in the juke-boxes to show for it.

They achieve the necessary compromise by sheer inventiveness. Hammerstein's lyrics, deceptively simple, nearly always demonstrate an ability to say something in a new and interesting way—and, please note, with a great economy of words.

He lets his imagination rip but never get out of control. His songs do not lead up blind alleys for the sake of a neat rhyme or a pretty phrase.

or a pretty phrase.

They make sense even if you read them cold and forget all about the rhymes and the metre. That is the acid test and few writers can stand up to it without looking pretty ridiculous. Read some and see.

squire represents the best of

the most significant tenor sound since Stan Getz

"... hardest-hitting ... jagged, raw ... emoies with a lyrical intensity to make you want to hurst ... "-Tony Hall.

"... has rapidly become a dominating poice ... for the pungent and with a kick in it ... "-Nocl Goodwin. . . for those who like jazz fast-paced,

out of history with-MILES DAVIS groups.

My Old Flame, Dig? 20-041-Aircgin, But Not for Me, Oleo, Doxy

20-017-Paper Moon, Conception, | 10-234-Whispering/Down 10-323-Blue Room/Morpheus

and with the MODERN JAZZ QUARTET on EP94

.. in notable empathy-with THELONIUS MONK groups 20-049 with Julius Watkins-three Monk originals. 20-050 the quartet-three standards

, and the recent rave-

SONNY ROLLINS QUINTET with Kenny Dorham, Elmo Hope, Heath 'n' Blakey-the real hard core of New York jazz. 20-080-Swingin' for Bumsy, Silk 'n' Satin, Movin' Out, Solid.

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weak	Hones Woold	by 21 leading record stores *	Artist	Label
1	(II)	WATERWAY W.	Andy Williams	Lendon
	-	Other discs-Billy W	illiame (V-Cori; C	
2	(30)	YES TONIGHT, JOSEPHINE		Philips
8	(3)	POCK-A-BILLY Via Chester (Dec); Doc		Philips
4	(6)	WHEN I FALL IN LOVE Doris Day (Col); Jeri 8 (Par).		n Goodwin
5	(S)	PLL TAKE YOU HOME AGE EATHLEEN Josef Locks (HMV).	AIN Slim Whitman	London
	(3)	FREIGHT TRAIN Bob Cort (Dec).	Chas. McDevitt	Oriolo
7	m	TOO MUCH	Elvis Presley	HMV
8-	(8)	BABY, BABY Don Lang (HMV).	Toonagers	Columbia
	m	CUMBERLAND GAP Vipers (Par); Dick Bis	Lonnie Donegan hop (Dec).	Pre-Niza
10	(10)	HINETY-MINE WAYS Charlie Gracie (Par).	Tab Hunter	London
11	(-)	AROUND THE WORLD Mantovani (Dec); Bir (Brunsi; Ronnie Hilt Bounie Carroll (Phi).	Gracie Fields ag Crosby (Brons); on (HMV); Jack E	Columbia Victor Your Inskill (Lon)
19	CLED	SHE'S GOT IT	Little Richard	London
18	CLED	BUTTERFINGERS	Tommy Steels	Decca
14	()	Ruby Murray (Col); Sarah Vaughan (Mer); Dorott Collins (Vge); Mariou Ryan (P-Nix).		
15	(11)	LONG, TALL SALLY Pat Boone (Log); Mar	Little Hichard	London
16	(-)	AROUND THE WORLD	Bing Crosby	Brunswick
17	(17)	CHAPEL OF THE ROSES Lee Lawrence (Cob); D	Maleolm Vaughan tickie Valentine (Dec)	HMV
15	(13)	THE GIRL CAN'T HELP IT	Little Richard	London
19	()	I'M SORRY Al Martino (Cap).	Piatters	Mercury
20	()	YOUNG LOVE Souny James (Cap); (Mer).	Tab Hunter Tommy Steele (Dec	- December
	(-1	A WHITE SPORT COAT King Bros. (Par); John THE BANANA BOAT SONG	Terry Dene nny Desmond (V-Cori	Decca
	(17)	THE BANANA BOAT SONG Zack Matalon (P-Niz) Lawrence (V-Cor); Sac	: Inta In Winta (PLBEN / . DOGET
		AMMERICAL LYST, USE DOC	men it manufactures alternate to a	Thursday (177). 11
	21	(Lon); Dorothy Squin Tarrists (Col); Peter Verona (HMV); Stan F LOOK HOMEWARD, ANGEL	m (P-Nix); Shirley Lowe (Par); Freddy	(Poly); Lil

Gyn Lawis, Blankwood; R. C. Mansell, Ltd., Birmingham, 2; Roin For Exceeds, London, E. 10; Gyn Lawis, Blongh; Baville Bens, Ltd., South Shietds; Fuguille, Music Stores, Lindon, E. 2; London, E. 2; Bytes' Escored Shop, Middlesbrough; Ltd., London, M. V. Bishafield, Ltd., Worthing; Duws Wholesals, Ltd., Manchesler, I; McCormack's, Ltd., Giaspow, C.2.

TETHIB copyright list of the 24 best-May 26, 1967, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

(S) AROUND THE WORLD (A) (1) BUTTERFLY (A) (2/-)

Aberbach 3, (3) NINETY-NINE WAYS (A) (2/-) Good Music

4. (12) MR. WONDERFUL (A) (2/-) Chappell 5. (4) ROCK A BILLY (A) (2/-)

Joy Music 6. (2) HEART (A) (2/-) .. Frank 7. (16) CHAPEL OF THE ROSES (A) (2/-) Victoria

(4) TRUE LOVE (A) (2/-) Chappell (1) LOOK HOMEWARD, ANGEL (A) (2/-) Kassner (4) YOUNG LOVE (A) (2/-) Cromwell

11. (21) WHEN I FALL IN LOVE (A) (2-) New World (2-) Morris (A) (2/-) Morris (11) SINGING THE BLUES (A) (2/-) Prank (14) (18) THE GOOD COMPANIONS (B) (2/-) Peter Mannes

(15) PLL FIND YOU (B) (2/-) 16. (10) MARIANNE (A) (2/-)

Montclare 17. (14) MANGOS (A) (2/-) .. Bron 18. (17) ADORATION WALTZ (A)

19, (22) ROUND AND ROUND (A) (2/-) Kassner 28. (-) I'D GIVE YOU THE WORLD

24, (23) FREIGHT TRAIN (B) (2/-) Two titles "tied" for 13th and 14th

positions American; B-British; F-Others, (All rights reserved.)

RECORDS BRITAIN'S

London

(Week ended May 25) (Supplied by Foyle's, 119, Charing Cross Road, London, W.C.2)

1, FREIGHT TRAIN Chas, McDevitt Oriole 2. CHRIS BARBER IN CONCERT (LP) Pye-Nika 3. ELLA SINGS THE RODGERS AND HART SONG BOOK — Volume I (LP) Ella Fitzgerald ..., HMV-Verva

4. JAZZ BACRED AND SECULAR (LP)...Chris Barber, Columbia 5. LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT (LP)

8. GERRY MULLIGAN QUARTET (EP) Vogue 7. SKIFFLE MUSIC (EP)

Vipers Parlophone 8, APRIL IN PARIS Count Basic with Etta Pitz-garald Columbia-Clef

JAZZ IN THE STREETS OF
LONDON (LP)

The Happy Wanderers, Esquire 10. CUMBERLAND GAP

Lonnie Donegan Pye-Nixa



MERICA'S

As listed by "Variety" issue dated May 29, 1957

1. (1) ALL BHOOK UP Elvis Presley (3) 80 RARE .. Jimmy Dorsey (2) LITTLE DARLIN' Diamonds

(5) SCHOOL DAYS Chuck Berry (5) LOVE LETTERS IN THE SAND Pat Boone

(7) ROUND AND ROUND Perry Como (8) DARK MOON Bonnie Guitar

S. (6) DOME, GO WITH ME 9. (14) EMPTY ARMS

10. (10) GONE Perlin Huskey Chas. McDEVITT Skime Group 11. (11) I'M WALKING Ricky Nelson

12. (9) A WHITE SPORT COAT Marty Robbins 13. (13) DARK MOON .. Gale Storm 14. (17) IT'S NOT FOR ME TO SAY

Johnny Mathia 15. (20) WONDERFUL Johnny Mathis 16. (-) START MOVIN' Sal Mineo

17. (-) THE FOUR WALLS Jim Reeves 18. (-) VALLEY OF TEARS

Pats Doming 19. (-) BYE BYE LOVE Everly Brothers

(14) AROUND THE WORLD Victor Young Two records " tied " for 19th position, Reprinted by permission of "Variety."

Songsheet

Hubert W. David is on holiday. Songahoog will be resumed on his return. The Songwriters Advice Burcau is temporarily closed. No more manuscripts or inquiring should be sent in until the songwriter coupon appears.

Manchester

(Supplied by Hime and Addison, Ltd., and Record Rendezvous) 1. JOHNNY DODDS AND KID ORY LOUIS ARMSTRONG AND EDDIE CONDON AT NEWPORT

3. ELLA SINGS THE RODGERS
AND HART SONG BOOK—
Yolume I (LP)
Ella Pitagerald, HMV-Verve
4. FREIGHT TRAIN
Chas. McDevitt, Oriole
5. JOHNNY DODDS (EP)
HMV-Verve

8. DAVE BRUBECK, JAY AND KAI
AT NEWPORT (LP) . Philips
7. CHRIS BARBER IN CONCERT
(LP) . Philips

8. STREAMLINE TRAIN Philips Vipers, Parlophone 9. HUSH-A-BYE

Monty Sunshine, Pye-Nixa

Glasgow

(Supplied by McCormack's, Ltd., 7, Cowoaddens Street, Glasgow, C.2)

1. ELLA SINGS THE RODGERS
AND HART SONG BOOK—
Volume I (LP)
Ella Pitzgerald HMV-Verve

2. BALLADS AND BLUES (LP) Modern Jazz Quartet .. London

3. DAVE BRUBECK, JAY AND KAI
AT NEWPORT (LP) .. Philips
4. CHRIS BARBER IN CONCERT

5. SOLITUDE (LP) Pye-Nixa Billie Holiday .. Columbia-Clef 8. STREAMLINE TRAIN 7. JAZZ TONES (LP) Parlophone

Buddy De Franco, Columbia-Clef 8. FREIGHT TRAIN
Chas McDevitt Oriole
8. MARIAN MePARTLAND TRIO
Capitol 10. ELLINGTON AT NEWPORT (LP)

Duke Ellington Philips

Birmingham

Monty Sunshine, Pye-Nixa 9. KANSAS CITY MEMORIES (LP)
LLIE THE WEEPER Nat Pierce, Vogue-Coral
Saints Jazz Band, Parlophone 10. WHISTLING RUFUS

Chris Barber, Pye-Nixa

Belfast

Supplied by the Gramophone Shop) 1 FREIGHT TRAIN Chas. McDevitt, Oriole

2. CUMBERLAND CAP Lonnie Donegan, Pye-Nixa

Lonnie Donegan, Pye-Nixa

Lonnie Donegan, Pye-Nixa

Lonnie Donegan, Pye-Nixa

AND HART SONG BOOK—

Volume I (LP)

Ella Fitzgerald, HMV-Verve

GREENBACK DOLLAR

Chas. McDevitt. Oriole

Chas. McDevitt. Oriole

ELLA SINGS THE COLE PORTER

SONG BOOK—Volume II (LP)

Ella Pitzgerald, HMV-Verve

MAGGIE MAY Vipers, Parlophone

7. BEAUTY AND THE BEAT (LP)
Bob Scobey, HMV
8. SWEET AND HOT (LP)

S. SWEET AND HOT (LP)
Wild Bill Davison, London
S. BIG BILL BROONZY (LP)
Phillips 18. SUDDENLY IT'S THE HI-LO'S (LP) Philips

Ronnie ALDRICH and Squadronaires Sunday: Hippodrome, Aldershot Priday: Adelphi Ballroom, West Bromwich Saturday: Winter Gardens, Mar-

Teresa Brewer Freddle BELL and Bellboys Sunday: Coiston Hall, Bristol Monjay: Hippodrome, Dudley Tuesday: City Hall, Newcastle Wednesday: City Hall, Sheffield Thursday: Free Trades Hall,

Manchester Eve BOSWELL Week: Palladium. W. Johnny DANKWORTH and Orchestra Sunday: Orescent Cinema, Ponte-

fract Monday: Oily Hall, Perth Empress Ballroom, Tuesday: Dundee Wednesday: Beach Ballroom, Aberdeen Thursday: Northern Meeting

Rooms Inverness Priday: Ice Rink, Palkirk Saturday: Ice Hink, Kirkcaldy Eric DELANEY and Band Thursday: City Hall, Hull Friday: Btockton
Baturday: Bpa, Bridlington
Lonnie DONEGAN

Week: Hippodrome, Brighton Ray ELLINGTON Quartet Week: Palais, Bolton Nat GONELLA

Week: Tivoll, Aberdeen Howard KEEL Week: Palladium, W. The KIRCHIN Band Priday: Savay Ballroom, Southsea Saturday: Civic Hall, Nantwich Cy LAURIE and Band

Sunday: Cy Laurie Club, W.1

Priday: Brigg Saturday: Wakefield Vic LEWIS and Orchestra Sunday: Liverpoot Wednesday: Pavilion, Porthcawl Tnursday: Queen's Hall, Barnstaple Priday: Malvern Saturday: Coronation Bailroom. Ramsgate Terry LIGHTFOOT Jaczmen Sunday: Royal Forest Hotel. Chingford Monday: Hippodrome, Dudley Tuesday: City Hall, Newcastle Wednesday: City Hall, Newcastle Thursday: Prec Trades Hall, Man-

chester Priday: Trent Bridge Instituts, Nottingham Baturday: Corn Exchange, Slex-Guy MITCHELL Week: Empire, Glaszow

Freddy RANDALL and Band Week: Green's, Glasgow Erie SILK and Southern Jazzband Bunday: Carlton Ballroom, Slough Priday: Southern Jazz Club, Priday: Sout Leytonstone Saturday: Town Hall, Poplar

Tommy STEELE Week: Hippodrome, Bristol Dickie VALENTINE Week: Metropolitan, Edgwars

Frankie YAUGHAN Week: Hippodrome, Manchester Alex WELSH and Band Sunday: Jazz Club, Wood Oreen Tuesday: Bromley Wednesday: Slough Priday: Woolwich

Saturday: Eel Pie Island Jimmy YOUNG Week: Empire, Liverpool

Vic Damone's best yet

·····

Preling! "-You Stepped Out Of A Dream, Wait Till You See Her, Out Of Nowhere. The Song Is You, Spring Is Here, Let's Pall In Love; Smoke Gets In Your Eyes, Time On My Hands, I'm Glad There Is You, The Touch Of Your Lips, Cheek to Cheek (Philips BBL7144.)

VIC DAMONE'S most impressive release yet. The songs are well chosen, beautifully sung and—most important—backed by skilful and varied accompaniments.

For this last factor, credit is due to MD "Tutti" Camarata, one-time Benny Goodman trumpeter.

To avoid a dull uniformity in the treatments of these ballads. Camarata has changed the pace and mood of the various tracks, and some feature the trumpet of Buck Clayton and the trombone of Urble Green.

Urbie Green.

In the best numbers the orchestra really goes. In this respect the stand-out tracks are "Time On My Hands," "Touch Of Your Lips" and "Cheek To Cheek."

To cap it all, this LP is a fine technical job from the recording standpoint. It should help Damone to command renewed respect as a singer of considerable distinction.

FRANK SINATRA: "Close To You"—Close To You, P.S. I Love You, Love Locked Out, Every-thing Happens To Me, It's Easy To Remember, Don't Like Good-byes; With Every Breath I Take, Blame It Ou My Youth, It Could Happen To You, I've Had My Moments, I Couldn't Sleep A Wink Last Night, The End Of A Love Affair. (Capitol LCT6130)



Pop discs Ьу Laurie Henshaw

OBSERVED last week that Sinatra could sound dull. But the fault here does not lie at Frank's door: the uniformity of treatment of the numbers and backings from MD Nelson Riddle are to blame.

Maybe the overall title of the LP imposed its own limitations, but 12 tracks spinning out their uneventful way is not calculated to sustain interest.

I recommend this only to avowed Sinatra admirers.

ELVIS PRESLEY (No. 2).—Rip It Up, Love Me, When My Blue Moon Turns To Gold Again, Long Tall Sally, First In Line, Paralysed; So Glad You're Mine, Old Shep, Ready Teddy, Any Place Is Paradise, How's The World Treating You, How Do You Think I Peel. (HMV/CLP 1105.)

ONE of the more puzzling aspects about Presley's success is that a good percentage of the lyrics he sings are unintelligible.

Perhaps, as the sleeve note points out it is "Presley's belting delivery that accounts for a truly sensational reaction among teenagers."

The most tolerable effort is "So Glad You're Mine," which goes with a swing.

goes with a swing.

LENA HORNE: "Lovely Lena".
(No. 2)—What's Right Por You,
From This Moment On: Love Is
The Thing, Then I'll Be Tired
Of You. (HMV 7E08236.)

Two up-tempo numbers and two slows. And it is the former that display Lena's song salesman-ship to the best advantage.

PAT DODD: "Pat's Perfect Plano"—
All Of Me, Guildy; Easy To Love, I
Can't Believe That You're In Love
With Me. (HMV 7EG8238.)

PAT DODD, pianist with Cyril Ornadel's Orchestra at the London Palladium, has an impressive record as an accompanist. One of the many U.S. stars he has played for is "Her Nibs" Miss Georgia Gibbs, who is lavish in her praise of his work.

THE CLYDE VALLEY STOMPERS Milenberg Joys; Bill Bailey, Won't You Please Come Home.

(Decca 45-F-J.10897)

DOTH these tracks by Glas-gow's leading trad group feature overlong vocals by Mary McGowan. Reminiscent of Ottilie Patterson, she has power and sings in tune but is utterly devold of expression. "Milen-berg" features good trumpet and soprano.—B. D.



Vic Damone with his film star wife, Pier Angeli

Here Pat gets a chance for P. solo workout. His playing is unpretentious, but reveals a sense of beat shared by too few British contemporaries.

Steele Story "—Take Me Back,
Baby, Butterfingers, I Like, A
Handful Of Songs, You Gotta
Go, Water, Water, Cannibal Pot;
Will It Be You, Two Eyes, Build
Up, Time To Kill, Elevator Rock,
Doomsday Rock, Teenage Party,
(Decca LP1288.)

IKE Tony Brown, who re-viewed "The Tommy Steele Story" in last week's MM, I went to the film showing with, I confess, a sense of some trepidation.

trepidation.

Hardly fair to "Judge" Steele in advance. But, again like Tony Brown, I came away impressed with the singer's showing, both as an actor and personality.

But as a singer? He has obvious limitations — notably, a tendency to hit his high notes flat.

He compensates for this fail-

hotes hat.

He compensates for this falling by displaying a strong sense of rhythm.

The songs on this LP, which come from the film sound-track, are of a far higher standard than server of the beautiful than the standard than th

dard than are often heard in musicals — particularly the British variety. I do not know how big a part

Steele played in their com-position—he is credited with a hand in all fourteen—but they add up to a fairly impressive batch.

The LP suffers from a surfeit of echo—a device that is in-creasingly employed on discs of the day.

The accompanying Steelmen contrive to whip up a foot-fetching beat.

TOMMY SANDS: My Love Song: Ring-A-Ding-A-Ding. (Oup. 45-CL14724.)

SANDS. America's latest white hope of songdom, is not up to his earlier standard on these releases. Both are repetitive pieces that pail long before the tracks spin out. tracks apin out,

CHRIS BARBER'S SKIFFLE GROUP with JOHNNY DUNCAN: Doin' My Time; Where Could I Go? (Pye-Nixa NJ2014.)

TENNESSEE - BORN Johnny Duncan has a nasal whine that makes Lonnie Donegan sound like a professor of English.

I will avoid the obvious temptation offered by the title "Where Could I Go?" and hastly pass on this release to Duncan-Barber admirers, whose judgment I might question but cannot ignore.

Certainly the Barber band

}

plays with tremendous en-thusiasm.

LLA MAE MORSE: What Good'll It Do Me? Mister Memory Maker. (Osp. 45-CL 14736.)

ELLA MAE, still trying to match her "Cow Cow Boogle" of some ten years back, delivers "What Good'll It Do Me?" with brash con-

fidence.

This is better than the backing, which is cluttered up with be-ooh-wee-ooh-dees from a vocal group.



Lena Horne

Capsule Green's guitar give the three different rhythm sections that typical Basic sound.—B. D.

BUDDY FEATHERSTONHAUGH NEW QUINTET (EP) Goldfish Blues: Doin' The Uptown Lowdown; Knock Yourself Out; (Niza Jazz Today NJE1031)

It is nearly a year since Nixa issued the first record by Buddy Featherstonhaugh's New Quintet. In the meantime all the musicians, except drummer Bill Stark and, of course, Buddy himself, have been changed. But not the music. It is still based on Mulligan. A creditable reflec-tion of him despite traces of self-consciousness and uncertainty .- E. J.

BUDDY DE FRANCO QUARTET (LP)

Bass On Balls: Autumn In New York; Show Eyes; Buddy's Blues; But Not For Me. (Columbia-Clef 33C9034)

ONCE the effects of De Franco's NCE the effects of De Franco's musicianship per se in this 1953-recorded set have worn off there sn't much left. His playing lacks that great essential—feeling. Group is completed by Kenny Drew (pno.), Milt Hinton (bass), Art Blakey (drs.). The solos by Kenny and Milt have more warmth than Buddy's, but unfortunately they are too few and far between. And those by Kenny are not exactly conspicuous for inventiveness.—E. J.



COUNT BASIE ORCHESTRA (EP) If You See My Baby; Katy; South; Sweets.

(HMV 7EG8221)

NOT the best examples of the Basie beat. "South" and the rather sugary "Katy" are big-band tracks from 1947 and 1949 respectively, the other two featuring an octet from 1950.
"Sweets" showcases some good trumpet from Harry Edison, while Basie's plane and Freddy





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MARION MEPARTLAND TRIO (LP) Stompin' At The Savoy (c); The Things We Did Last Summer (b); Bohemia Alter Dark (a); Dream A Little Dream Of Me (d); Hallelujah (d); The Baron (a); This Leve Of Mine (b); Carioca (d); Symphony (d); There'll Be Other Times (a).

(Capitel T785) Marion McPartland (pnc.); William Iritto (buss); Joe Morello (drs.). n) 25 7/56, (b) 26/7/56, (c) 27 7/56, d) 30 7/56, USA. (Am. Capitol.)

WHEN I reviewed Marion McPartland's first LP Capitol LCT6017) in August, 1955, it was a four-star proposition. This new one is even

Like the first, it shows the now in-year-old Scots lass to be quite the equal of the better male jazz

She has an unassailable technique (note those dynamics and lier case and freedom of execution) an imagination that never eems at a loss for a tasteful and ntriguing idea, and a sense of lazz that would be a credit to me born and bred among american lazzmen, though darion has lived in the States only since she married American lazz trumpet player Jimmy departland in 1945.

She has now acquired something seldom found in mere men

She has now acquired some-hing seldom found in mere men —a caressive tenderness that hines warmly through her swing unes as well as the more sooth-ng ballads.

Joe Morello's drums seem a rifle naive at times. But Britto plays great bass. And if you want any more you'll find it in the quite startlingly excellent re-

he quite startlingly excellent re-

JAZZ AT THE PHILHARMONIC-1955 (LP) Vol. 1.

The Blues (a): The Modern Set (b): The Swing Set (c). Ballad Medley: I Didn't Know What Time It Was (d): All Of Me (e): Tenderly (f): I Can't Get Started (g): My Old Flame (h): Buddy Rich's Explosion (i).

(Columbia-Clef 12 In. 33CX10078)

Vol 2.

Anything Goes (j); Bahy, Baby, Att The Time (1); Butho (1): Easy Does It (1); Sunday (1); By The Sleepy Lagoon (k); Sing, Sing, Sing (k).

(Columbia-Clef 12 in. 33CX10078) (a)-Illinois Jacquet, Flip Phillips, Lester Young (tnrs.); Roy Eldridge, Dizzy Gillespie (tpts.); Oscar Peter-son (pno.); Herb Ellis (gtr.); Ray Brown (bass); Buddy Rich (drs.). (b)—Young (tnr.); Gillespie (tpt.);

Peterson (pno.); Ellis (gtr.); Brown (bass); Rich (drs.), (c)—Personnel as for (a), minus

(e)—Personnel as for (a), minus Gillespie, Young.
(d), (e), (f), (g), (h)—Jacquet (soloist in f) Phillips (do. e), Young (do. d) (tnrs.); Eldridge (do. g), Gillespie (do. h) (tpta.); Peterson (pno.); Ellis (gtr.); Brown (bass); Rich (drs.).
(i)—Rich (drs.).
(j)—Oscar Peterson Trio: Peterson (pno.); Ellis (gtr.); Brown (bass).

(h)—Usear Peterson Fro; Peterson (pno.); Ellis (gtr.); Brown (bass), (k)—Gene Krupa Quartet: Krupa (drs.); Eddie Shu (clt., tnr., tpt.); Bobby Scott (pno.); Whitey Mitchell All October 1955, at JATP concerts,

USA. (Am. JATP.)

WHAT may seem wonderful in the excitement of a pub-lic performance can often appear as a very different proposition in the quiet of one's home.

the quiet of one's home.

This has been proved time and again and these two JATP LFs do little to disprove the story. When helped by visual effect even small groups can keep on repeating the same tune without sounding monotonous even after their soloists have exhausted their powers of invention. This is usually due to the musicians being so anxious to work up the mainly adolescent audiences that they sacrifice integrity and artistry to exhibition-ism.

In Vol. 1 only the ballad med-icy, with its short, mostly sin-rese offerings (even Jacquet for-lets his honks and grunts) can caim to be free from galleryetching extravagance. Some 65 choruses of the blues

Some 65 choruses of the blues, lasting for the best part of 18 minutes, could hardly have failed to be wearlsome to the gramophone listener, even had the playing been more musically worthwhile.

One does not have to listen to the seven minute "Modern Set" or five minute "Swing Set" to realise that much of it is little better than rubbish.

To end it all Buddy Rich treats us to eight minutes' unaccompanied drums. Maybe, as the sleeve note claime, "a dazzling display of percussion virtuosity"

display of percussion virtuosity



JAVA DISCS reviewed by Max Jones and Edgar

Jackson

but only if you take virtuosity to mean just technical dexterity. The nearly 45 minutes of Vol. 2 is sp.it between just two groups—the Oscar Peterson Trio on side 1, the Gene Krupa Quartet on side 2.

In the latter the main relief to Krupa's technically skilful, mostly swinging, but too often too exhibitionistic and too long drum displays is Eddie Shu—on this occasion, unfortunately, an unpleasant-toned, corny show-off merchant on clarinet and tenor and not much more prepossessing on trumpet.

ing on trumpet,
So it is left to Oscar Peterson to supply most of the worthwhile jazz in either

To which I must add that considerably less of Peterson, enlivening as he is, could go a very long way!—E. J.

BOB BROOKMEYER (LP) " The Dual Rôle Of Bob Brookmeyer "

Under The Lilacs (a); They Say It's Wonderful (a); Potrezebrie (b); Rocky Scotch (b). (Esquire 20-054)

Brockmeyer (pno. in (a), valve-tmb, in (b)); Jimmy Rancy (gtr.); Teddy Kotick (bass); Mel Lewis (drs.), 20/6/55, USA. (Am. Prestige.)

BOB BROOKMEYER records

B OB BROOKMEYER records have added interest at the moment because of his recent visit with the Gerry Muiligan Quartet. And this one presents him in the dual rôle of trombonist and pianist.

His work on the former never reaches any great melodic or emotional heights. But in its unflurried way it swings along with an easy-on-the-ear lucidity not always found in modernist performances. performances.

On plano, on which he also reveals a convincing sense of swing, his powers of invention come out much more attractively in that while he is less predict-able he is more melodically ap-pealing.

Also showing up superbly is Jimmy Raney. His guitar solos are fine examples of the charm

are fine examples of the charm of poetry put over with confidence and control. Note especially his playing in "Wonderful," which also provides Brockmeyer with his greatest inspiration on this date.

Teddy Kotick and Mel Lewis give good support throughout this set of one original by Raney ("Potrezebrie"), two by Brockmeyer, and the Irving Berlin standard, which together help to make up an LP that no follower of the contemporary trend should of the contemporary trend should miss hearing.—E. J.

BILLIE HOLIDAY (LP)

East Of The Sun (a); Blue Moon You Turned The Tables On Me (a): Easy To Love (a); These



Billie Holiday

Marion McPartland (see lead review) with Oscar Peterson (see Jazz at the Philharmonic).

Foolish Things (a); I Only Have Eyes For You (a); Solitude (a); Everything I Have Is Yours (b); Love For Sale (b); Moonglew (b); Tenderly (b).

(Columbia-Clet 12 In. 33CX 10076)

Billie Holiday (voc.) acc. by:
(a)—Flip Phillips (tnr.), Charlie
Shavers (tpt.); Osear Peterson
(pno.); Barney Kessel (gtr.); Ray
Brown (basa); Alvin Stoller (drs.),
Am. Clef. March, 1952. USA.
(b)—As for (a), except J. C. Heard
(drs.) replaces Stoller, Do. Circa
May, 1952. USA.

"SOLITUDE," another fazz album with a ridiculous pretty-girl cover, presents Billie Holiday singing a dozen worth-while songs, several of which she had recorded in earlier years.

Norman Granz's enterprise has given us a number of Hollday long-players, mostly of variable quality, which show the way her singing has gone during the Fiftles.

The voice has crumbled a little, and sometimes the expression is too flat and disspirited even for convinced Holi-

day admirers.

day admirers.

But, all things considered, and the records given time to sink right in, the singing still displays more genuine character, more knocked-out tone and timing, than that of practically anyone you can think of since jazz ladies took to popular songs almost exclusively.

"You Go To My Head,"
"These Poolish Things" and "Easy To Love" are old Holiday material. In some respects, particularly that of accompaniment, I like the old records better. But Billie has found a new way of doing things; and if it sounds less natural and direct and explorated. less natural and direct and exuberant, it can also claim greater subtlety and depth of

exuberant, it can also claim greater subtlety and depth of feeling.

On "East Of The Sun," "Blue Moon," "Moonglow" and "I Only Have Eyes," Billie keeps the music fresh and swinging with her inventive lazily timed phrasing, "You Turned The Tablea" is another good one.

"Everything I Have Is Yours" differs considerably from the version on "Velvet Mood" (33CX 10064) and is a happier effort. "Solitude," slow and brooding, is done with less vocal assurance but with warmer feeling than the well-known 1947 recording.

Billie gives "Love For Sale" a personal slant, but her tone is off, "Tenderly," nicely handled, sounds familiar—doubtless because it was previously released on an EP (reviewed 31/12/55). The accompaniment is competent but not inspiring.—M. J.

PAUL LINGLE (EP) Pastime Rag No. 3 (a); Lenden Blues (a); Blame It On The Blues (b); Yellow Dog Blues (b). (Good Time Jazz EPG1265)

(a)—Lingle (pno.), 13 2/52, Holly-ood, (Am. Good Time Jazz.) (b)—Lingle (pno.); Bob Short (bass), Same occasion,

us records by such ragume-influenced pianists as Don Ewell, Armand Hug. Wally Rose and Burt Bales, THIS label has already given

Now it produces a new name, Paul Lingle, who turns out to be another West Coaster working in the traditional style and, more specifically, in a Jelly Roll Mor-

Lingle is not a product of the West Coast Revival, though. He has been playing in California since 1920, heard Morton there, and eventually helped to spark off the San Prancisco renais-

The four tunes here, taken from Lingle's first-ever LP. I imagine, show a planist with considerable feeling for this old type of jazz, and a serious approach to it. The first title one of five "Pastime Rags" composed by Artie Maithews, is taken at correct not-too-fast speed; "London Blues" shows the Morton influence but is not a copy.

a copy. Charles Cooke's "Blame It" is a 1914 piece with a very familiar first strain. Handy's "Yellow Dog" gets a curious dramatic treatment, and is the most individual performance.—M. J

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E FISHER HAS A

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MESSAGE FOR

From BILL SIMON

NEW YORK, Wednesday. EDDIE FISHER, the singer with a choirboy voice, is heading for Britain with a message.

"It's no longer just tunes for me," Eddie told me on the quayside at New York. "Now I look for a song with a good lyric-something with a message.
"Nowadays, a hit song definitely has to have

something different.

Star qualities

"But," he qualified with a fresh-faced grin, "it's still the artist who makes a hit. For instance, whatever you think of Presley, you can't deny he's an artist."

Fisher is sailing on the "Queen Elizabeth" and is due in at Southampton on Tuesday. He opens for a week at the London Palladium on the 10th, and stars on ATV's "Sunday Night At The London Palladium" on the 16th.

Eddle is pleased that he will be able to get out into the Provinces this time—his third singing trip to Britain.

"I've badly wanted to see my fans in such places as Southampton, Plymouth and Giasgow," he

Art Ellefson will

join the Bellboys

VIC LEWIS tenorist Art Ellef-son is to join Freddie Bell and the Bellboys for their four-week season at the Olympia, Paris, starting on Monday.

He replaces Jackie Kane, who is returning to the States.

"The Bellboys seemed to like my playing at the audition and signed me on the spot," Art told

GOODBYE TO DOUBLES

Pianist-MD Reg Hoskins has left the show "Disc Doubles" to front a band at an Isle of

Malcolm Mitchell to re-form Trio

Guitarist-singer Malcolm Mitchell is re-forming his trio to take up residency at Quaglino's.

It opens on June 24 in place of the Tibor Kunstler Orchestra, which is moving to the Hungaria.

Theatre on June 7.

Cenny Baker-the first of the many stars who will be in Blackpool this summer— arrived at the Central Pier on Tuesday. His show. "Let's Have Fun," opens tomorrow (Saturday).

First of the many

JOAN REGAN PREPARES FOR WORK



DISC PROBE?

Mr. Owen said there was growing public concern about the cost of long-play-

ing records.
FOOTNOTE: Last week
Philips increased their

Henry Hall back th disc hits

HENRY HALL is making a record comeback with the songs he made famous in the 'thirties.

the MM.

Next week he records an LP Next week he records an LP for Columbia with his own orchestra. And the titles will comprise such early Hall disc favourites as "Round The Marble Arch" and "Teddy Bears' Picnic."

The Coronets vocal group will be featured on the session, which will be supervised by Columbia A&R manager Norrie Paramor.

New TV show

Henry Hall will also star in a BBC-TV series starting July 2. Patti Lewis and the London-aires will have a regular spot in the Henry Hall programmes.

PAYNE BACK ON TV

Jack Payne also returns to BBC-TV on July 23 with a new series. This will also be on Tues-days and will alternate with alternate with the Henry Hall show.

first time tomorrow (Saturday) when he makes a guest appearance at the reopening of Club

Basic, Charing Cross Road.

The same evening Humph is booked to appear with his band in BBC-TV's "Extra Special"—a shortened version of "6.5 Special"

Former Johnny Dankworth trombonist Eddie Harvey is now writing arrangements for the Lyttelton band.

Marion Ryan signs pianist for tour

Singer Marion Ryan has signed planist Geoff Sanders to accompany her on her Variety tour, which starts on July 1 at the Theatre Royal, Hanley.

LAST LINE NEWS

STARS appearing on the last of the present series of Jack Jackson ATV shows on June 9 include Max Bygraves, Alma Cogan, Dave King, Joan Regan and Dickie Valentine,

Singer Shetla Buxton's engagement to engineer Fred Bennett was announced on Sunday's "Jack Jackson Show."

Harold Fielding has booked Frankie Vaughan for concerts at Aberdeen Capitol (July 22). Bournemouth Winter Gardens (August 19) and Torquay Pavi-lion (September 2).

Singer Glenda Gould opened on Monday in cabaret at the Gargoyle and Sunset Clubs, W. She is doubling the clubs with appearances at the U.S. Officers' Club, Bayswater.

Humph at modern jazz club opening Humphrey Lyttelton will play in a modern jazz club for the for the large club for the form the large club for th

THE campaign to abolish the purchase tax on musical instru-ments ended in failure in the House of Commons on Tuesday night when Mr. Peter Thorneycroft, Chancellor of the Exchequer, insisted that the tax must go on.

MELODY MAKER INCORPORATING . RHYTHM.

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People would have to bear with the fact that, "for the time being," most instruments would remain taxed, he said. Referring to the ending of the entertain-ments tax, he pointed out that the audience would not be taxed and that, he claimed, was an advance the Government had been able to make.

Last plea

In a last-minute plea for the removal of the instrument tax, Dr. H. M. King (Lab., Itchen, Southampton) spoke of the danger of young people becoming listeners instead of performers.

The Chancellor, he said, had neglected an opportunity to do a good service for music and had left musical instruments still paying the same tax as gramophones and radios.

Guest of honour

The Lord Chancellor, the Rt. Hon. The Viscount Kilmuir of Creich, will be guest of honour at the forty-third anniversary luncheon of the Performing Right Society on June 27.

Joan Regan has had her leg encased in plaster since her car crash in March. But on Friday she had the cast removed at her Sidcup home.

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Glamorous Yana. singer

started a week's Variety on Monday at the Finsbury Park Empire. She is seen between-houses with harmonica virtuoso Max Geldray.

THE record industry may be probed by the Monopolies Commission—If there is enough public concern about prices.

This was announced in the House of Commons on Tuesday by Sir David Eccles, President of the Board of Trade, in answering Mr. Will Owen, Labour MP for Morpeth.

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